The Shakespeare Newsletter

VOL. IV, No. 1 *"Knowing I lov'd my books, he furnish'd me . . ."* Feb., 1954

Many Important Features at Yale University Festival

WIDE INTEREST has been aroused in the Shakespeare Festival being currently conducted by the Yale University colleges and faculty. Over 500 attended Prof. Davis's opening lecture on Feb. 3. On the elaborate schedule are a series of lectures, plays, exhibits, publications, and plays.

Charles T. Prouty, chairman, and Helge Kökeritz, whose book on *Shakespeare's Pronounciation* started discussions ending in plans for the Festival, took part in a TV panel program in January and another session is scheduled. A half hour production of the *Merry Wives* was presented on the nation-wide Sunday evening Omnibus program on February 21.

At the University, a production of *Merry Wives of Windsor* (Feb. 15-19, 22) was outstanding for its Elizabethan English used on a "fluid stage." *The Tempest* (Feb. 25-27, March 4-6) science-fiction production should make history with its startling decor, space suits, and novel lighting effects.

Seventeen Quartos and four Folios from the Yale Library and the Elizabethan Club are on exhibition with other items of Shakespearean interest such as music, law books, paintings, prints, and medical and scientific artifacts of the Elizabethan age. An announcement of Yale University Press books published during the Festival appears on page four.

The lectures on the program are as follows:

Feb. 3: "Shakespeare the Elizabethan," Davis P. Harding.
Feb. 10: "Shakespeare's Language," Helge Kokeritz.
Feb. 15: "Shakespeare Staging," Frank A. McMullan.
Feb. 24: "The Early Historical Plays," Arleigh D. Richardson, 3d.
March 3: "Macbeth," Eugene M. Waith
March 10: "Antony and Cleopatra," Norman H. Pearson.

Leslie Hotson Wins $1000 MLA-Macmillan Award

A SHAKESPEAREAN book has captured for the second time in three years the coveted award sponsored jointly by the Modern Language Association and The Macmillian Company of New York, one of the world's largest publishing companies.

The award for the new book—*The First Night of Twelfth Night*—was presented personally to Dr. Hotson at the meeting of the MLA in Chicago on Dec. 27. Dr. Hotson told the editor of *SNL* something about the book and his coming trip to London. From Mr. Cecil Scott, Associate Editor at Macmillan we gathered additional details and present the following account of the book which will be published in the near future.

Dr. Hotson started from the recognized probability that *Twelfth Night* was in fact a command performance at Whitehall ordered by Queen Elizabeth I for the entertainment of her guest, the Duke, Don Virginio Orsino of Tuscany, on Twelfth Night in 1601. Research by Dr. Hotson has uncovered a mine of contemporary evidence revealing the Queen's orders to prepare for the ceremony and entertainment, including the play in the Great Hall; official reports of the festivities; an account of the festivities from the Muscovite Ambassador, and the important detailed account from Don Orsino to h wife, including the Queen's behavior to him during the comedy and afterwards. Orsino's description of the play, and the Works Accounts, lead Dr. Hotson to a fresh and revolutionary conception of the form of Shakespeare's stage

The book will reveal that many obscure passages are trenchant topical allusions to the Queen, to her court, and to the room in which the comedy was played.

Parts of the book are expected to throw additional light on Dr. Hotson's arena theories.

$200,000 Grant for Connecticut Festival

After much negotiation, the Rockefeller Foundation has approved a conditional grant of $200,000 to the American Shakespeare Festival Theatre and Academy planned for Stratford, Conn. For each $60,000 raised by the Academy the fund will grant $40,000 of the total award.

Dr. Hotson Plans To Identify *Mr. W. H.*

Dr. Leslie Hotson left the United States late in January to make good an old promise to uncover the identity of "the onlie begetter of these ensuing Sonnets Mr. W. H." Dr. Hotson declared that he plans to use "commonsense detective methods" to follow up known clues to uncover the mysterious figure—a youth —who must have been so widely known "that he was identifiable only by his initials." Mr. W. H. was apparently a man of means otherwise the dedication would not have been used, as it may have been to attract a gift.

Stratford Plans 95th Festival Followed by American Tour

The 1954 Festival at Stratford-upon-Avon will open its thirty-three week season this year on March 16th with Anthony Quayle's production of *Othello*. The production is that which recently returned from a triumphant nine months' tour of New Zealand and Australia.

A week later on March 23 George Devine's production of *A Midsummer Night's Dream* will be presented with Glen Byam Shaw's *Romeo and Juliet* following on April 27. The latter play has not been seen at Stratford for seven years. George Devine's *Taming of the Shrew* will be revived from last season on June 1, and *Troilus and Cressida* directed by Glen Byam Shaw will complete the repertory on July 13.

As soon as the season ends on Oct. 30, a company will leave for a twenty-six weeks' tour of the United States and Canada. No company has visited America since the present Memorial Theatre was opened in 1932.

As of Feb. 4, six weeks before the season opens, over £20,000 had already been taken in at the box office.

Canadian Festival Plans Exhibit

A detailed exhibit illustrating the development of the theatre will be a feature of the 2nd annual Shakespeare Festival at Stratford, Ontario.

The exhibit is being arranged by Richard Southern, English theatre research expert, and Kenneth Rae of the International Theatre Institute. Another part of the exhibit will feature the work of English theatrical designers.

Improvements Planned

Plans are afoot to raise a $120,000 capital fund for operating expenses and such improvements as a ventilating system for the tent and removal of the tent poles. The $157,000 raised last year provided for physical assets and production expenses.

The plays for the eight week season opening June 28 are *Measure for Measure, Taming of the Shrew, and Oedipus Rex.* Hollywood's James Mason will star in *Measure for Measure* and *Oedipus.*

Thousands of tickets have *already* been sold in 13 states and 9 provinces.

Antioch's 3-Year Plan to Include *The Two Noble Kinsmen*

PLANS to enlarge the seating capacity to entertain larger audiences are being considered by Arthur Lithgow, Producing Director of the Antioch Area Theatre Shakespeare under-the-Stars Festival.

Increasing interest in the annual repertories call for a possible seating capacity of 1200 in the outdoor Elizabethan-type theatre especially since many of the more popular plays have yet to be seen.

The proposed repertory for the next three years will complete the Shakespeare canon and probably be unique in theatrical history by including *The Two Noble Kinsmen.* The three year plan is as follows:

1954: *Taming of the Shrew, Two Gentlemen of Verona, Romeo and Juliet, Midsummer Night's Dream, Merchant of Venice, Merry Wives of Windsor, Othello.*

1955: *Comedy of Errors, Love's Labour's Lost, Much Ado About Nothing, Hamlet, All's Well that Ends Well, Measure for Measure, King Lear.*

1956: *As You Like It, Twelfth Night, Macbeth, Cymbeline, Winter's Tale, Two Noble Kinsmen, Tempest.*

"Except for arbitrary inclusion of certain plays in each category," said Director Lithgow, "the pattern follows roughly from the lyric youth through the intellectual maturity to the benign fantasy of Shakespeare's overall literary and spiritual growth."

Fredson Bowers Receives Fellowship

Fredson Bowers of the University of Virginia, editor of *Studies in Bibliography* and author of many books and articles on Shakespearean and bibliographical subjects, has been appointed an A. S. W. Rosenbach Fellow in Bibliography at the University of Pennsylvania.

Three Lectures

Dr. Bowers will deliver three lectures in Alumni Hall at the University on April 21, 28, and May 5, at 4 PM on the general subject of "Editing Shakespeare and other Elizabethan Dramatists." Specific titles are: "The Nature of Texts and their Problems," "The Functions of Textual Criticism and Bibliography," and "The Method, Form, and Content of the Critical Edition." The lectures, endowed by the late Dr. Rosenbach, internationally known rare book dealer, are open to the public.

NOTICE TO LIBRARIANS AND SUBSCRIBERS!

There will be no December issue of *SNL* because we have found it impossible to overcome singlehandedly the delay occasioned in publication of the September number from our new address. We make amends with this *specially enlarged* February issue.

Teaching Shakespeare—The Problems

IT was not too long ago that most teachers of Shakespeare thought that the proper way to give instruction to their students was to parse all the verbs and study all the footnotes. It took Ivor Brown many years to recover from this treatment. With many of us it was the same. Some students, however, never recover.

We doubt that there are any teachers who are still using Abbott's *Shakespearian Grammar* as a text, but nevertheless there are, as we all know, some teachers who are sending students into the colleges with a dislike for Shakespeare.

At the annual South Atlantic Modern Language Association Conference in Chattanooga last November and in the last issue of *SNL* we suggested that our approach be reexamined. There is the remote possibility that the college professor himself may be guilty of kindling an antipathy for Shakespeare in some of his students—and when these students become teachers they begin the propagation of a vicious cycle.

Method and Content

It has been too widely alleged that teachers colleges are turning out teachers who are *proficient in method and deficient in subject matter* for us to insist on dogmatism in teaching procedures. We therefore certainly agree with our colleagues on the SAMLA appointed Committee, Professors Alwin Thaler of the University of Tennessee and John H. Long of Morehead State College, that while most of us feel we could improve our instruction, we have doubts as to the "practicality of any attempts to create a uniform 'method' for teaching Shakespeare in the colleges." We also are in complete accord on the advisability of a broad survey-analysis of successful approaches to Shakespeare leading us to a possible reorientation and enrichment of our own class procedures.

Prof. Thaler is certainly correct when he declares that "the improvement in teaching of Shakespeare is far more likely to come from good Shakespeareans than from colleges of education." We are, however, optimistic enough to believe it possible to get good Shakespeareans into the colleges of education too, but basically the problem is the development of efficient Shakespeareans. Some are born; some must be made. How?

Vital Factors

Equally vital factors are posed by Prof. Long. He writes. "There are so many approaches to the subject, and local factors such as student quality, library facilities, etc. vary to such a degree in the colleges and universities of this area, that no compilation of methods would be appropriate enough for a particular situation." Furthermore, says Dr. Long, it is obvious that the humanistic ideas which most of us try to convey in our Shakespeare classes meet with antagonism in the public school system and in the college classes in Education. In many parts of the South when good students are developed, they are attracted to institutions elsewhere by higher salaries.

Material vs. Non-material Values

The economic and humanistic factors are indeed important and concern all teachers. We certainly would have more qualified teachers if adequate salaries could be paid to hold them in the system. We live in an intensely practical and material world. Whether any humanistic program can survive and be made "important" to a college student has been the subject of much discussion. The current concern with foreign language teaching was in part provoked by the practical student attitude which asks, "What can I use it for?" Is our problem therefore one of badly oriented students rather than in hypothetical weaknesses in the faculty?

Evidence for the continued popularity of Shakespeare is found in the college catalogue which usually indicates that Shakespeare is virtually the only literary figure who is studied for a full year on the undergraduate level. To keep Shakespeare there in face of the diminishing emphasis on the humanities is a matter of importance because we all recognize in his work an apotheosis of the literary spirit in which all aspects of life and literature can be studied.

The letters so far received indicate that it is extremely possible to keep Shakespeare alive, and the suggestions show that there *are* different approaches. For example, from Prof. Ben Black of the University of Kentucky comes the charge that we teach Shakespearean literature as though all our students were to become future college professors. It takes time and skill to reorient to the High School level as he found out in his own High School teaching experiences. Yet it must be done—successfully—or the students may develop a permanent antagonism toward the subject.

There have been other suggestions including a stimulating 3000 word letter from Prof. Emeritus A. H. R. Fairchild (University of Missouri) who taught Shakespeare for forty-two years. This and more—plus what you send—must be saved for the April issue. By that time we will have crystallized our own ideas for an after dinner speech to the English teachers of the North Carolina Education Association. We have selected the topic "Teaching Shakespeare Effectively." We hope to come back with more than we went.

The Shakespeare Newsletter
Published at Pembroke, North Carolina
Editor & Publisher
LOUIS MARDER
Department of English
PEMBROKE STATE COLLEGE
Pembroke, North Carolina
Six issues annually—Feb., April, May, Sept., Nov., Dec.—Annual Subscription $1.00
Entered as Second Class Matter at the Post Office, Pembroke, North Carolina

Vol. IV, No. 1 February, 1954

The Shakespeare Newsletter
Pembroke, N. C.

Kindly enroll me as a subscriber to the *SNL* for....years at $1.00 per annum.

Check here if a renewal ☐

Name .....

Address .....

.....

Subscribers in the United Kingdom may send 9 shillings to *SNL*'s London agent:

William Dawson & Sons, Canon House, Macklin St. London, W.C.2, England

THE NEW SHAKESPEARE

In 1921 the first volume of THE NEW SHAKESPEARE was published. The editors were Sir Arthur Quiller-Couch and John Dover Wilson and the play was *The Tempest.* Today, John Dover Wilson carries on as editor and 28 of the plays have seen print.

RICHARD III

is the latest play to be published. In editing it, Dr Dover Wilson found that it called for drastic measures, for the Folio version was abnormally corrupt. This edition is likely to interest the scholar—indeed to excite him—while the common reader will find it the most readable and helpful edition available.

The other plays in THE NEW SHAKESPEARE now available are —

The Tempest
The Two Gentlemen of Verona
Measure for Measure
The Comedy of Errors

A Midsummer-Night's Dream
The Merchant of Venice
As You Like It
The Taming of the Shrew

Twelfth Night
The Winter's Tale
Hamlet
King Richard II

King Henry IV, Part I
King Henry IV, Part II
King Henry V
Macbeth

Titus Andronicus
Julius Caesar
Antony and Cleopatra

King Henry VI, Part I
King Henry VI, Part II
King Henry VI, Part III

The plays are bound individually in permanent, uniform volumes. Each volume contains, in addition to the text of the play; a frontispiece; an introduction (11 pages for *The Tempest,* 70 for *King Richard II*) ; a stage history; copy for the original text; notes; and a glossary. They are uniformly priced at $2.75 a volume. Order through your local bookseller.

CAMBRIDGE UNIVERSITY PRESS

Novel *Hamlet* at U. of Illinois

A remarkable production of *Hamlet* at Lincoln Hall Theatre of the University of Illinois (Jan. 13-16) was completely sold out when 3000 adults and 1500 High School students bought tickets to see the play. Hundreds were turned away from the crowded theatre.

Charles H. Shattuck, enterprising director of the play, used many novel effects which were well received by the receptive audience. A brief though graphic account of the highlights of the production follows as written by Director Shattuck especially for *Newsletter* readers:

The Ghost, who appeared three times on the Platform, *i.e.* close to the audience and well-lighted, was intensely real and solid (220 lbs. *without* his armor and huge of voice). The Ghost "sank in the earth," via an elevator trap in the Study. The soliloquies, except in their most hysterical moments, were direct communications to the audience. The throne, which one might expect to be the central symbolic property, was strongly used only at beginning and end: the usual central property was an altar, which, besides serving practically for Claudius' confession and Ophelia's "orisons," lent a religious overcast to at least four middle scenes where the Study is used.

The disputed "double entrance" by Hamlet, to overhear "I'll loose my daughter to him" was used in this manner: Hamlet walked into the scene, saw and heard the conspirators, slipped behind a stage-post, and went into his zany act quite on purpose and from immediate motivation. All Hamlet's genuine zany acts were clearly and deliberately "put on," and they were played very high, for utmost comic effect. "To be or not to be" was overheard and spied upon by Ophelia below and the King and Claudius on the Tarras, this being an attempt to pull this tenor solo back into the play. Hamlet himself returned above after the Nunnery scene to spy briefly on the King, long enough to hear that he's to be shipped to England.

The dumb show was used entire, with recorded music. There was no bed in the so-called "bedroom" scene—as indeed Shakespeare intended none. The sword play was conducted as a fencing-match, not a fight to the death: *i.e.* Hamlet and Laertes wore pads, gloves, and *masks* (modern fencing masks somewhat cut down and painted black). The weapons were of course rapier and dagger. We used a generous lot of trumpets, bells and drums to underscore the martial aspects of the play. The text was reduced by about 1025 lines, but without dropping any scene or any character—except for drastic reduction of Osric into a mere message-bearing gentleman. The playing time was circa 2:50, with one intermission just before the Play Scene.

John C. Adams, President of Hofstra College, spoke on Elizabethan staging methods. On a direct question on arena staging Dr. Adams maintained his stand on the curtained inner stage and declared that he looked forward with interest to further evidence from Dr. Leslie Hotson.

Coming February 12th—

DICTIONARY OF SHAKESPEARE QUOTATIONS

Compiled by D. C. Browning

Everyman's Reference Library

Indispensable to the Shakespearean scholar, delightful for leisurely browsing, this compact volume brings together almost four thousand quotations and extracts from the plays and poems of Shakespeare, arranged according to the usual order of the works. Complete source information is given, as well as a brief summary of each play. Also included are extracts from contemporary writings on Shakespeare and a full index to the key words or salient points of each quotation. $4.50

E. P. DUTTON & CO., INC. N. Y. 10

Renato Castellani's Version of

Romeo and Juliet

At the Pinewood studio outside of London, film editors are busily editing the 240,000 feet of film shot for Renato Castellani's technicolor version of *Romeo and Juliet.* Castellani has been known to produce visually pleasing films, but reports on the progress of this film indicate that though the eye may be pleased, the Shakespeare enthusiast may not.

In Act I, 500 of the 700 lines—including Mercutio's Queen Mab speech—have been cut. In Act II, 400 out of 750 lines have been similarly treated. Elsewhere lines are transposed; some lines from Luigi da Porto's *La* Giuletta (c. 1525) added for Friar Laurence; and Castellani himself has not resisted the temptation of writing some lines which are given to a character who does not appear in Shakespeare's version of the play. The English translation of Castellani's Italian is as follows:

> Five days he lies lies abed with a strange sickness
> He will not eat, and yesterday spurned water.
> His body is wracked with pain.
> I fear he dies.
> He wants a Father Confessor for his sins,
> But will not have a doctor for his ailing.
> He fears death but fears the doctor more.

Furthermore, because the apothecary has been discarded, Romeo must stab himself.

It may be that some of the objectionable changes will be eliminated when the film is cut down to the 11,000 feet required for a two hour movie. It is obvious, however, that some of the damage can be repaired only by shooting some additional footage to restore some of the excisions. A critic in *The Manchester Guardian Weekly* writes that "The cutting has four effects—a shortening, a flattening, a deletion of classical allusion, and a bowdlerising."

The cutting and editing of the film is expected to take six months. Prerecorded music and English speech must be dubbed into the film which was shot for the most part in Verona.

"Golden" Shakespeare Lectures

A SERIES of "Lectures and Discussions on the Plays of William Shakespeare" conducted by Harry L. Golden are in progress at Charlotte College in Charlotte, N. C. From Feb. 1 to March 29 the Monday evening classes are covering the plays in the following order: *Richard II, Julius Caesar, Antony & Cleopatra, As You Like It, King Lear, The Merchant of Venice, Macbeth, Othello,* and *Hamlet.* The first lecture prompted a laudatory editorial in *The Charlotte News* (Feb. 2) entitled "Shakespeare's Great Heritage." Mr. Golden, editor of the widely read, entertaining, informative, and non-sectarian *Carolina Israelite* has been a disciple of Shakespeare for more than thirty-five years and often uses the Bard's works for illustration and comment in his periodical. If you cannot take the course, why not send for a sample of Mr. Golden's ubiquitous publication?

NEW YORKER magazine likes Shakespeareans: Prof. Helge Kokeritz of Yale is subject of an interesting "Talk of the Town Feature" in the Feb. 13th issue. Editor Geoffrey Hellman, an *SNL* subscriber, subjected your editor to a feature last April 25, and did the same in the summer of 1952 for another subscriber, Redmond O'Hanlon, the NYC policeman who is preparing a book on Shakespeare's puns.

MGM's *Julius Caesar* Acclaimed

MGM's *Julius Caesar,* now in its tenth month in NYC is still receiving high acclaim in other cities and in foreign countries. In Cleveland, where the film has been showing for two months a writer declared that the film has "conquered the Shakespeare jinx." Rival producers are reviving older Shakespearean films to get on the Shakespeare bandwagon.

We saw a NY preview last June and commented on it favorably in the September *SNL* (III:4:28). We saw it again in NY on New Year's Eve and we are still impressed.

We have not collated the text, but two minor and one major omission should be noted. The scene in which Cinna the Poet is carried off to his death (III:3) has been cut, as is the scene in which a Poet comes to Antony and Cassius to heal their grudge (IV.3.124ff). More serious is the omission of Antony's lines after he has aroused the populace, "Mischief thou art afoot, Take what course thou wilt." We wonder whether Marlon Brando's desire to be completely heroic in his new role as Shakespearean actor made him refuse to speak these lines. Those who are concerned with Shakespeare's attitude towards poets and with his reproach of the blind fury of the masses most likely will object to the excision of the first mentioned lines, even though they destroy nothing integral to the play. But we believe that the omission of Antony's lines gravely cuts into Shakespeare's intended characterization of that character. Certainly they should have been included.

Julius Caesar Filmstrips

An excellent selection of ninety-seven stills from the MGM *Juluis Caesar* has been made into a two-reel filmstrip by Dr. William Lewin, editor of *Audio-Visual Guide.* The strips are available through Young America Films.

Dr. Lewin, who is also author of *Photoplay Appreciation in American High Schools,* has prepared a study guide to supplement the film. In addition to ten columns of editorial comment, sources, exercises, synopsis, etc., the Guide contains fifty-one pictures judiciously selected from the strips. This valuable guide is available at 25c (with reductions for larger orders) from Educational and Recreational Guides, Inc., 1630 Springfield Avenue, Maplewood, New Jersey.

THE CRAIG SHAKESPEARE

21-Play Edition
by Hardin Craig

. . . containing a discussion of the life and times of Shakespeare, as well as the texts of Shakespeare's twenty-one principal plays.

1200 pages $5.50 list

SCOTT, FORESMAN AND COMPANY

Chicago Atlanta Dallas
San Francisco New York

YALE

THE PERSONALITY OF SHAKESPEARE

by Harold G. McCurdy

This venture in psychological method is based on the kinds of characters and situations dominating Shakespeare's thinking. The whole body of plays is analyzed and the results of this new method of research are likely to arouse lively interest and debate among psychologists and men of letters.

$5.00

•

THE CONTENTION and SHAKESPEARE'S 2 HENRY VI

by Charles Tyler Prouty

This comparative study of sources, style, and characterization shows that *The Contention* was not derived from *2 Henry VI*, but was an old play revised by Shakespeare. An important book for those interested in textual analysis and Shakespeare's development as a dramatist.

$4.00

•

New Editions of

THE YALE SHAKESPEARE

Under the supervision of Editors Charles Tyler Prouty and Helge Kökeritz, many of the plays in this forty volume editions are now being revised and re-edited to incorporate the latest findings in Elizabethan scholarship. The four volumes listed below will be issued this spring; others will follow when ready. Write for examination copies.

AS YOU LIKE IT Samuel C. Burchell

TWELFTH NIGHT William P. Holden

MACBETH Eugene M. Waith

TAMING OF THE SHREW Thomas G. Bergin

each $1.50

•

YALE UNIVERSITY PRESS
NEW HAVEN, CONNECTICUT

The Embattled Arena

"Back and sides go bare, go bare . . ."

While the Shakespearean patiently awaits the heavy artillery which Dr. Leslie Hotson will bring to bear on the Globe replicas and the inner and upper stage theories, the conservative scholar quietly fortifies himself behind seemingly impregnable bulwarks taken from the arsenal of plays and consoles himself with the weakness of the enemy's position.

Among the latest to enter the arena is C. Walter Hodges whose recent volume entitled *The Globe Restored: A study of the Elizabethan Theatre*, takes the position that the open stage is a medieval heritage basic to Elizabethan staging and that the Swan drawing is representative of Elizabethan conditions. But that is another story. . . .

Case Not Strong Enough

In the December issue of *The Shakespeare Stage* edited by C. B. Purdom, Mr. Hodges takes issue with Dr. Hotson and declares that the American scholar has "not . . . established a strong enough case to oblige us to abandon all our more conventional beliefs about the nature of the Elizabethan stage."

Mr. Hodges identifies two species of temptations which present themselves to scholars. After some scholars have gone as far as available evidence will take them, they see conjecture and speculation shining their seductive lamps. In a moment of weakness, or is it strength? they fall prey to the blandishments and leap to theory. They make their own Elizabethan stage to replace the one which has been purloined by time. A second group of scholars will declare that all we know has been built on false assumptions and that the only way lies in radical change and new hypotheses. Dr. Hotson, on the basis of evidence presented thus far, is assigned to the latter group.

Some of the reasons have already been aired in the *SNL*. How can arena Shakespeare be staged so that all can see with mansions on the stage, even if we posit high-tiered seats surrounding the stage? How are we going to manage mid-scene discoveries of concealed characters? Is it possible that every mansion on the stage could be set over a trap door for exists, entrances, propping, and de-propping? What is meant by "transpicuous"? And what would happen to the supports of "transpicuous" mansions when not in use? Is it possible that the Elizabethan did not care to see too well? He did, for a while, tolerate the seating of spectators on the stage. Furthermore, it is highly possible that the records discovered do not refer to stages for plays, but for dancing.

More Complications

But seemingly insoluble complications are not the sole reason for doubting the new theory. Upon closer examination, Mr. Hodges finds that Hotson's evidence about

> (i) the stage in the middle of the Hall, and (ii) the audience seated all around the sides of the Hall, and (iii) the staging of plays with mansions, do not refer to the same or even similar occasions, and in fact we may not suppose that more than two or these three elements were ever or could ever have been used combined.

We know of mansions when the stage was situated at the end of a room, and also when the stage was centered on the floor and raised seats were used, but that is far as evidence goes. To accept the difficulties of Hotson's view seems "to defy the behaviour of our commonsense." If a stage was in the middle, why must we insist that the Hall had to be full and that spectators stood on all sides? There are extant records when audiences were limited in size.

Furthermore, if, as Hotson says, requirements of court and public theatres must have been the same, then why not insist on tiring houses at court? Perhaps a scenic facade might have been used for such a purpose. Something had to be there.

But Dr. Hotson, says Mr. Hodges, cannot be ignored. He has uncovered references to "mansions," he has made us reexamine the Swan drawing—(but do the figures in the back have to be spectators?), and he has made us ponder over Elizabethan sensibilities to stage visibility. But, Mr. Hodges insists he has carried the "argument he derives from this centrally-located stage too far."

Meanwhile Dr. Hotson is off to England on the trail of Mr. W. H. of Sonnet fame with no indication that we may hear the heavy artillery for quite a while, unless his prize book supplies the information. But there may be additional broadsides leveled at him now that his Sewanee article is republished in the more widely read *Atlantic Monthly*.

The rest is *not* silence.

THE RENAISSANCE SOCIETY OF AMERICA

Formation of *The Renaissance Society of America* was announced at a meeting in New York City last January. John H. Randall, Jr., of Columbia is President, Josephine W. Bennett of Hunter is Executive Secretary, and Edwin B. Knowles of Pratt is Treasurer. The *RSA* begins life with a membership of approximately one thousand individuals and libraries, former subscribers to the *Renaissance News*.

First move of the scholarly group was to assume publication of the *Renaissance News* formerly published by F. W. Sternfeld with the assistance of the Dartmouth College Library. Dr. Sternfeld will continue as Editor.

The Society will also issue annual *Publications* under the editorship of William Peery of the University of Texas. First volume of the *PRSA* will consist of a Renaissance bibliography and surveys of recent work and future "desiderata" in the field of art, history, music, philosophy, and the various literatures.

Readers of *SNL* have been invited to submit papers of from ten to twenty pages to the Editor of PRSA, 1804 Main Building, Austin Texas.

RENAISSANCE CONFERENCE OF SOUTHEASTERN STATES

Philip Williams Jr. and Allan H. Gilbert of Duke University announce that the 11th annual meeting at Duke will entertain scholars from a wide area. Karl Holzknecht (NYU), Fedson Bowers (U of Va), G. R. Elliott (Amherst), Kelsie Harder (U of Fla), and Louis Marder (Pembroke State) are scheduled to deliver papers.

* * * * *

NEARLY A MILLION AT OLD VIC

The first stage of Old Vic's five year plan to produce the Folio plays is currently in progress in London. The season started on Sept. 14 with *Hamlet* and opened next night with *All's Well. King John, Twelfth Night* (which opened on Twelfth Night), *Coriolanus*, and *The Tempest* are also in the repertory.

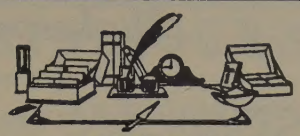
A permanent facade and proscenium have been constructed from designs by James Bailey.

Attendance for the most part has been 99% of capacity and the highest attendances since Old Vic's reopening in 1950 are being recorded. By its third anniversary on Nov. 19 twenty-eight productions of Shakespeare and the classics had been seen by over 900,000 playgoers.

* * * * *

SEVENTEENTH CENTURY NEWS: the Winter, 1953, number of the informative quarterly in its new printed format has an interesting twelve page supplement on John Milton. J. Max Patrick of Queens College, Flushing 67, N. Y. still maintains the bargain subscription price of $1 per year.

Dissertation Digest



COMPLETED DISSERTATIONS
Edited by
Neille Shoemaker, Baldwin-Wallace College

DISSERTATIONS & WORKS IN PROGRESS
Edited by
William White, Wayne University

[The following compilation of completed dissertations and dissertations in progress is presented with pride as a regular continuing feature to SNL readers. This is a field where much of value is written but little is publicized or published. As our contacts increase we hope to make the items in the Works in Progress Department more descriptive and therefore more useful. Every effort will be made to report only such studies as are well under way. Masters Essays will be listed in future issues.

We hope that the listing of these reports and the publication of the abstracts will promote an interchange of ideas between scholars gleaning the same areas of research, stimulate a broader interest in literary studies, preclude duplication of laborious research, and promote a deeper understanding of Shakespeare.

The Editor]

* * *

MODERN GLOBE THEATER

AN HISTORICAL STUDY OF THOMAS WOOD STEVENS' GLOBE THEATRE COMPANY, 1934-1937, Donna Rose Feldman, State University of Iowa, 1953, pp. 396.

As many of us remember, the Globe Theatre Productions Limited, was organized by Stevens and Nielson in 1934 in order to present shortened versions of Shakespeare at the Chicago Century of Progress. The troop gave over 5,000 performances of 19 plays, 18 of which were by Shakespeare. They played to over two million people, mostly at the exposition held in Chicago, Cleveland, San Diego, and Dallas. The 27 actors, who were share holders, alternated between the major and minor roles and played as many as 9 performances a day. The original group was expanded into The Globe, The Fortune, and The Blackfriars. The depression, and the floods of 1937, brought an end to the venture.

* * *

THE TRAGIC HERO

ANCIENT AND MODERN CONCEPTS OF THE TRAGIC HERO, Mary Elizabeth Gaither, University of Indiana, 1953, pp. 151.

The purpose of this thesis is to trace the tragic hero from Aristotle to Sartre. The author assumes that all ages of society have an interest in tragedy and satisfies its need for tragedy by composing its own plays. This means that the concept of the tragic hero is altered by each generation. The author believes that tragedy is meaningful largely in terms of the hero. The concept of the hero changes as the philosophical, religious, and dramatic ideas change. The thesis begins with Aristotle and the tragic flaw and shows how Shakespeare and Racine renew the classical idea after the Middle Ages. The author's idea is that Shakespeare's tragic hero had as an inherent part of his nature the source of his own downfall. This characteristic appears in all men and thus Shakespeare's tragic hero seems personal to the audience. The tragic hero under Lessing and Hebbel was lowered in his social position and became a character in the tragedy of the middle class. On this idea Ibsen built a hero who strives to realize himself. Kierkegaard and Nietzsche used the Ibsen hero and depicted the lost man who fails in his attempt to complete himself. This idea of the disconsolate hero who knows that his fate depends on his own acts is used by Sartre in depicting the modern tragic hero has run from Aristotle and the concept of "practical wisdom" to Sartre's concept of fall through freedom of the will.

(Prof. Shoemaker is Chairman of the English Department at Baldwin-Wallace College, Berea, Ohio. Holder of a doctorate from Western Reserve, author of articles in American Speech and New England Q., he wrote his own dissertation on a stage, textual, and critical history of Hamlet.)

[Contributions for this page may be sent to *SNL* or either of the above Editors. Dissertation Sponsors and Chairman of Departments are invited to send names and addresses of students working in this field.]

* * *

MEASURE FOR MEASURE

THE MEASURE FOR MEASURE OF SHAKESPEARE'S 1604 AUDIENCE, Robert Gordon Shedd, University of Michigan, 1953, pp. 430.

Dr. Shedd's purpose in his analysis of *Measure for Measure* is to study the events in England during 1603-1604 and to see the topical values the events held for the audience. Related to this is Shakespeare's purpose in the play and what it probably meant for its first audience. Professor Shedd interprets the peaceful accession of James, the peace existing between England and the continent, and James' clemency at Winchester on December 9, 1603 as interesting the audience in the conflict between Justice and Mercy. Therefore, the play was not regarded as a bitter comedy. Because Shakespeare so greatly expanded the part of the Overlord, the author concludes that he had the audience in mind, and that in his own mind he held Equity and Clemency to be the major theme.

* * *

SHAKESPEARE'S PRAISE

SHAKESPEARE'S USE OF THE LAUS OF APHTHONIUS, William Charles McAvoy, University of Illinois, 1952, pp. 255.

This thesis makes a study of the source of Shakespearean encomia. Professor McAvoy first made a study of the rhetoric taught in Elizabethan schools. The two most important "text books," he believes, were Erasmus' *De Conscribendis Epistolia* and Aphthonius' *Progymnasmata*. One of the fourteen minor forms of theme writing, as listed in the latter work, was the theme of praise or *Laus*. It is Dr. McAvoy's opinion that Shakespeare systematically used this grammar school teaching as his model of "praise" writing. He believed that Shakespeare varied his method of praise but never changed the essence of it. Most of his praises are based rather directly on the *Laus* or other parts of the *Progymnasmata*. Professor McAvoy draws a second conclusion on this subject. Namely, that we cannot establish any concept of the ideal man or woman in Shakespeare's plays. There is no Shakespearean concept of the ideal. Rather the concept was established by the curriculum and the beliefs of the Elizabethan Age.

* * *

HAMLET CRITICISM

ASPECTS OF SHAKESPEARIAN CRITICISM, 1914-1950: A Commentary Centered on British and American Criticism of *Hamlet*, Francis G. Schoff, University of Minnesota, 1952, pp. 504.

A study of nearly 400 books and articles has convinced Professor Schoff that too much of the modern *Hamlet* criticism is devoted to psychoanalysis and subjectivity. He praises Hazelton Spencer, Lawrence, Craig, Waldock, Dixon, Agnes MacKenzie, and C. S. Lewis, and of course, his own Professor Stoll for their objectivity. Professor Schoff regrets that so much criticism neglects *Hamlet* as a romantic hero of a play and violates the historical method of approach. He feels that the New Criticism so far is largely wasted. He sees the future development of *Hamlet* criticism leading through Draper, Granville-Barker, and Stoll, and believes that prosody and image will be more fruitful than psychoanalysis and anthropology.

DUKE'S PLAYHOUSE

TENNIS COURT THEATRE AND THE DUKE'S PLAYHOUSE, 1661-1671, Elizabeth Goepp Scanlan, Columbia University, 1952, pp. 409.

The purpose of this dissertation by Dr. Scanlan is to make a "reconstruction" of the Duke's Playhouse by studying the conversion of other tennis courts into theaters. The author surveys the tennis court theaters in England and on the continent (chiefly French and Italian theaters) from 1545, especially during the period 1600-1660. She concludes that the idea of converting tennis courts into theaters is chiefly French. An appendix of 97 such conversion lists 74 in France and only 12 from England. Dr. Scanlan shows that the stage for the tennis court theaters comes from France and Italy. The Duke's stage employed the features of the Italian "operatic" stage. It also made use of painted scenery and, according to Scanlan, had a forestage that was 7 x 20 with proscenium doors on each side.

DISSERTATIONS IN PROGRESS

PROMPT-BOOKS OF HAMLET: GARRICK BOOTH GIELGUD, EVANS Martha Beck, University of Michigan (Professor William P. Halstead, advisor).

SATIRE IN ENGLISH DRAMA FROM 1590-1603, Oscar G. Brockett, Stanford University (Professors Hubert Heffner and Norman Philbrick, advisors).

POLITICAL THOUGHT IN ELIZABETHAN AND STUART CHRONICLE PLAYS, Charles O. Burgess, Columbia University (Professor Maurice Valency, advisor).

SOME PROBLEMS OF DRAMATIC STRUCTURE IN SELECTED PLAYS OF SHAKESPEARE, Irving Deer, University of Minnesota (Professor David Thompson, advisor).

THIS CHARACTERIZATION OF COMIC WOMEN CHARACTERS IN SHAKESPEARE'S COMEDIES, Vernon L. Hess, Stanford University (Professor Hubert Heffner and Norman Philbrick, advisors).

ROMEO AND JULIET: EDITION CRITIQUE AVEC INTRODUCTION, TRADUCTION ET NOTES, Maurice Pollet, Université de Paris (Doctorat d'Etat, Thèse complémentaire).

HISTORY OF HAMLET CRITICISM, John J. Pugh, Johns Hopkins University (Professors George Boas and N. Bryllion Fagin, advisors).

LOVE PATTERNS IN SHAKESPEARE'S PLAYS, Janet South, Columbia University (Professor Maurice Valency, advisor).

COMMEDIA DELL 'ARTE AND SHAKESPEAREAN COMEDY, Unico Jack Violi, Columbia University (Professor Maurice Valency, advisor).

SPANISH INFLUENCE IN ELIZABETHAN DRAMA, Oscar Villarejo, Columbia University (Professor Maurice Valency, advisor).

The following dissertations were scheduled to be completed during 1953.

SHAKESPEARE'S CORIOLANUS: AN INTEGRATION OF THE CRITICAL, SCHOLARLY, AND BIBLIOGRAPHICAL APPROACHES, Albert Gilman, University of Michigan (Professor G. B. Harrison, advisor).

SHAKESPEAREAN STAGE COSTUMES FROM 1900 TO 1950, Chez Hael, University of Denver (Professor Campton Bell, advisor).

METHODS OF PRODUCTION IN THE ENGLISH THEATRE FROM 1550 TO 1598, William Francis Rothwell, Jr., Yale University (Professor Alois Nagler, advisor).

(William White served as London correspondent for SNL while completing his doctoral dissertation on A. E. Housman at the University of London. Prof. White is author of bibliographies of Donne, Thoreau, Housman, Lawrence, and others.)

WILLIAM SHAKESPEARE

would have been delighted with these two books — might even have exclaimed, "Knowing I loved my books, he furnish'd me from mine own library with volumes that I prize above my dukedom!"

The Standard Book of Shakespeare Quotations

Compiled by Burton Stevenson, this wholly new volume is by far the largest and most inclusive collection of its kind. Almost 9,000 quotations are arranged alphabetically by subject, and identified by play, act, scene, line, and name of character speaking. The text of some 600 pages is supplemented by 150 pages of index, and there are notes to explain obscure words or phrases, historical background and the like. Included is a chronology of the plays and poems. Here, in handsome and practical compass, are the great passages with which Shakespeare enriched our language, the proverbs, epigrams, humor, famous sketches, and flights of unequaled verse. This is a volume which is indispensable to every reader and every student of Shakespeare.

766 pages $7.50

A Shakespeare Companion

Edited by F. E. Halliday, this standard book is a complete history of Shakespeare's work, from both the theatrical and scholastic viewpoints. In one alphabetical listing it covers Shakespeare's life, works, friends and acquaintances, the Elizabethan-Jacobean theatre, and the people who have been most intimately associated with Shakespeare's works in the course of three-and-a-half centuries. "A Shakespeare Companion" is a scholarly, factually enriched dictionary of Shakespeariana, combining in one volume the results of years of research on all aspects of Shakespeare's life, poems, and plays. Included are a 22-page bibliography and 32 pages of illustrations.

756 pages $8.50

At all bookstores or direct from

FUNK & WAGNALLS COMPANY

153 East 24th St., New York 10, N. Y.

Shakespeare And His Catholicizers

Msgr. I. J. Semper, Loras College

SINCE the turn of the century, if we disregard magazine articles whose names are legion, there have been three attempts in the grand manner to prove that William Shakespeare was a crypto-Catholic: *The Religion of Shakespeare,* 1899, by Fr. H. S. Bowden, *Shakespeare Rediscovered,* 1938, by Clara Longworth de Chambrun, and *Shakespeare and Catholicism,* 1952, by Professor Mutschmann and Karl Wentersdorf. All three works demonstrate that as a boy in Stratford Shakespeare was exposed to Catholic influences and that as a playwright in London he displayed a knowledge of Catholic dogma and canon law as well as distinct fondness for friars, nuns, and Catholic customs, but on the evidence submitted they do not prove that he was a professing Catholic. Moreover, all three books present the extreme Catholic viewpoint, and hence they should be read in the light of Fr. Herbert Thurston's corrective, "The Religion of Shakespeare" (*Catholic Encyclopedia,* XIII. 748-750). In a word, the verdict of the Oxford historian, Arthur Innes, still stands: "Catholics can make a presentable case for the theory that Shakespeare himself was a 'crypto-Catholic,' though the case is not more than presentable" (*England Under the Tudors,* 1921, p. 412).

Crypto-Catholic Theory

Why then do Catholic writers spill so much ink in an effort to bolster a case that "is not more than presentable"? One reason, and the only reason which concerns us here, is the aid and comfort which they have received from non-Catholic writers. Today, it is possible to compile a synthetic biography of Shakespeare from the writings of eminent non-Catholic scholars, who, although they do not subscribe to the theory that the dramatist was a crypto-Catholic, nevertheless identify themselves with one of more phases of the theory. Space permits only the faintest of blueprints.

To proceed chronologically, we begin with Professor Thomas Marc Parrott, who informs us that Mary Arden Shakespeare taught her son to venerate "the old faith of England' (*William Shakespeare,* 1934, p. 8). That the lesson which he learned at his mother's knee was enforced in the Stratford Grammar School during the years 1571-1579, is a logical deduction from the data, compiled by Dr. T. W. Baldwin, concerning his schoolmasters — Simon Hunt, who later became a Jesuit, Thomas Jenkins, who was a college mate of Fr. Hartley and Fr. Campion, both executed under Elizabeth, and John Cottam, whose elder brother, a priest, was executed with Fr. Campion's group. Dr. Baldwin concludes with the statement that "Shakespeare is not likely to have been subjected to any anti-Catholic bias from his schoolmasters" (*William Shakspere's Small Latine and Lesse Greeke,* 1944, I. 464 *ff.*). Then, too, the mystery surrounding the poet's marriage prompted Mrs. C. C. Stopes to suggest that the ceremony was performed by a Catholic priest at "a private Mass" (*Shakespeare's Family,* 1901, p. 64). So much for Shakespeare's early life in Stratford.

The Lost Years

What was the poet doing between 1585 and 1592, that important formative period which is sometimes styled "the lost years"? Of late the theory that he spent some of these years as a schoolmaster in the country has been gaining ground. Now, we know from evidence that in the Elizabethan age Catholic laymen conducted secret schools for the sons of Catholic gentlemen. That Shakespeare may have taught in one of these schools is a suggestion advanced by Miss Frances A. Yates (*A Study of "Love's Labour's Lost,"* 1936, p. 188).

When Shakespeare arrived in London, Southampton House in Holborn, the home of his future patron, was the chief resort of Catholics. Mrs. C. C. Stopes states that "among examinations of priests and suspects a good many are noted to have frequented Southampton House, or lived near it" (*The Third Earl of Southampton,* 1922, p. 63). And Dr. John Dover Wilson suggests that Shakespeare had taken service as a member of the young Earl's household (*The Essential Shakespeare,* 1935, p. 64).

This close association with the recusant world of Southampton House would tend to exert an influence on his plays. Such is the argument of Dr. Wilson, who, in his edition of *King John* (1936, p. lvii) states that "nothing is more remarkable than the evident pains taken by Shakespeare to rid the play of the anti-Catholic bias of his predecessors." Lack of space forbids citations bearing on the Catholic elements of the plays from W. W. Lawrence, R. W. Chambers, Richmond Noble, and other scholars.

Trends and Excursions

In recent years no one has done more to Catholicize the dramatist than has Sir Edmund Chambers, dean of living Shakespearean scholars. This brings us to the poet's last phase when he composed *King Lear, Timon of Athens,* and the four dramatic romances with which he rounded his career. Chambers contends that when Shakespeare wrote *King Lear* and *Timon of Athens* he suffered a nervous breakdown, and when this passed there came a new outlook upon life, which "the psychology of religion would call a conversion" (*William Shakespeare: A Study of the Facts and Problems,* 1930, I. 86). In other words, he believes that toward the end of his career Shakespeare returned to the faith of his boyhood; and he argues that this return is evidenced by the revolutionary change from the tragedies, with their purely moral view of the universe, to the dramatic romances, with their more Christian view, as well as by the note written before 1690 by Archdeacon Richard Davies that the dramatist "dyed a papist." On the basis of his researches Sir Edmund claims that what we know of this Anglican clergyman evinces that he was a man of responsibility and scholarly attainments.

All this may add up to nothing more than an excursion into the dubious region of conjectural biography, but it does indicate that in recent years the Catholicizing of Shakespeare has developed into a trend, at least in British and Continental circles.

[*Msg. Semper's long standing interest in this subject has produced several articles the most recent of which—"The Ghost in Hamlet: Pagan or Christian?"—was abstracted in SNL. III*:3:23.]

CURRENT BIBLIOGRAPHY

(The following books may be more extensively reviewed in future issues as space permits.)

Bradbrook, M. C., SHAKESPEARE AND ELIZABETHAN POETRY, New York, Oxford University Press, 1952, pp. 279, $3.50. (Pub. in U. S., May 22, 1952.)

Miss Bradbrook has not taken *all* knowledge for her province, but she has avowedly attempted to give a "comprehensive account of a great subject" for specialists and general readers. After a brief introduction outlining the Elizabethan world picture, Miss Bradbrook surveys the practices of early Elizabethan poets emphasizing their controlled decorum. The influence of Ovid and the court were strong, and Shakespeare bowed to it in his early poems and plays. In his use of words, however, he rejected decorum and "used low words in tragedy and high astounding words in comedy; and the complexity, power and range of his speech shows the same happy valiancy of style as his balance of plot and sub-plot, his reconciliation of tragic and comic."

It is this versatility which made Shakespeare a great dramatist. He did not comply with the "doctrine of species" but rather made "each of his plays . . . an individual species of its own." The history cycle was Shakespeare's own invention. He borrowed from the classics, from popular tradition, from religious ideas, from "tales, tempests and such drolleries," and made new genres. Shakespeare drew on life, his sources, his friends, and his own plays. It is from such "experiences," says Miss Bradbrook, that Shakespeare developed. "The central core of each of his plays—its governing Idea, or germ—is an informing power radiating and glowing through every tissue and fibre of the whole, down to the single word. . . . It is this central Idea or germ which determines the quality of the play, controlling and shaping the language and structure, the use of common material and the use of experiment."

The reaction to Bradley started almost forty years ago, by Stoll and Schucking, is almost complete, says Miss Bradbrook. Would that it were so! If Stoll has been sufficiently "trounced" for rescuing Falstaff from Bradley and then turning him into a morality vice, why indeed, accept J. I. M. Stewart's calling Falstaff a "dying God"; and why is Cordelia "Redeemed Nature" (John Danby, *Shakespeare's Doctrine of Nature*), the resurrection of Hermione a rebirth symbol (G. Wilson Knight), and the murder of little Macduff the "Image of Atonement" (Roy Walker, *The Time is Free*)?

Shakespeare's characters in their broad humanity, defy analysis and cannot be isolated because they move in orbits with other characters. There are no simple equations for Hamlet, Falstaff, or Cleopatra and it is wrong to look for them. They hold the mirror up to complex nature.

There is much in this volume. With the Elizabethan "norm of comedy" called "a slice of theology and politics served up with a source of clowning," we wonder what would have been done with the tragedies? This well-documented volume covers the early years in so interesting a manner and with so wide a frame of reference that a complementary volume is a consummation devoutly to be wished.

Joseph, Bertram, CONSCIENCE AND THE KING: A Study of Hamlet, London, Chatto and Windus, 1953, pp. 176, $2.50. (Pub. in U. S. by The Macmillan Company, Oct. 20, 1953.)

With so much "interpretation" being written these days, it is a pleasure to meet with a book which has for its aim just plain expository analysis, and—of all things these days—being founded upon historical principles! Mr. Joseph's intention is to restore *Hamlet* to itself; to make it an Elizabethan play. It is subterfuge to hide behind "not of an age, but for all time" and declare that Hamlet is what we make him today. This should be compulsory reading.

Words have changed. We must of course understand that "presently" to Shakespeare meant "immediately," but there is more to it than that. When the long deified Bradley sees a "disillusioned and apathetic" Hamlet receiving a psychological shock when he learns of the adultery of his mother, that is a more vital issue. For, says Joseph, "that incestuous, that adulterate beast" most likely meant only that his uncle had married his mother—incest in Elizabethan times too, but also going under the name of adultery. Elizabethans did not ask what could Hamlet gain for Gertrude's honor by killing Claudius. The death of Claudius is required by the revenge convention. Mr. Joseph cannot nor does not claim to be original with all he presents, but his synthesis of materials is effective. He brings evidence to bear that the Elizabethans did not consider "melancholy" to be productive of inaction and partial insanity. Quite the contrary. Therefore Hamlet's delay is not the product of melancholy but of his fear of damnation if the Ghost is false.

Mr. Joseph devotes an entire chapter to citation and analysis of references concerning the impracticality of judging by appearances. This explains the seeming mildness of Claudius, but the Elizabethans would have seen through his hypocrisy. One may indeed smile and be a villain. The first half of the play concerns the unmasking of this villain, the second half with killing him. And not until the very end when Laertes blurts out the truth do we know that Claudius too will die.

A long analysis of the "To be, or not to be" soliloquy dispells the idea that Hamlet was thinking of suicide. His fear of damnation was not a tragic flaw but it acted as one by paralyzing his will. His mistake is not killing Claudius as he prays, thus leading to the chain of events ending in his death. It is the hand of "Providence destroying evil" working through character and fortune—seemingly casual—that is the theme of the play.

This is a practical book. Mr. Joseph, author of *Elizabethan Acting*, works with Bernard Miles' Elizabethan Mermaid Theatre group, and lectures at the University of Bristol.

Patrick, J. Max, SAVANNAH'S PIONEER THEATRE: From its origins to 1810, Athens, University of Georgia Press, 1953, pp. 94.

Of interest to students of the early American theatre, this volume notes performances of *HIV* on July 28, 1785. Garrick's version of the *Shrew*, Aug. 24, 1785, *M of V* on Dec. 3, 1800, *Macbeth* on Dec. 30, 1800, *R and J*, on Jan. 26, 1803, and *Much Ado* on Jan. 17, 1806. Actors are mentioned but there are no production details available.

NEW EDITIONS

SHAKESPEARE: Twenty Three Plays and the Sonnets, edited by Thomas Marc Parrott. Associate Editors, Edward Hubler and Robert S. Telfer, Rev. ed., Chas. Scribner's Sons, New York, 1953, pp. 1116, $5.50.

Continued demand for the long standard Parrott edition of the plays has prompted the publishers to bring out this new issue, revised and brought up to date. The current trend toward illustrated anthologies has been met by inserting sixty-nine carefully selected pictures which illustrate briefly the life and times of Shakespeare, his stage, and, more extensively, the great actors and actresses who have distinguished Shakespeare and themselves in Shakespearean roles. End papers reprint two portions of Visscher's famous view of London in the year of Shakespeare's death.

Prof. Parrott's *William Shakespeare: A Handbook* is again completely reprinted in two hundred columns with slight revisions. The individual introductions to the plays have been brought up to date by inclusion of some recent theatrical history. Edward Hubler has revised his Introduction to the Sonnets in the light of his recently published *Sense of Shakespeare's Sonnets*. Footnotes—appropriately at the foot of the page have been revised where necessary. A genealogical table of English kings and short notes on the historical characters prefixed to the history plays are useful features. The illustrations were selected by Irwin Smith, the talented architect who worked with John C. Adams on the Globe model now in the Folger Library in Washington.

QUEEN ELIZABETH'S ENTERTAINMENT AT MITCHAM, ed. by Leslie Hotson. Yale University Press, 1953, pp. 57, $3.00.

This attractively printed "Entertainment" is attributed on likely grounds to John Lyly. Because the contention concerns a Poet, Painter, and a disparaged Musician, Dr. Hotson thinks Shakespeare, Richard Burbage, and Augustine Phillips might have been lent for the performance. "More probably, however, Lyly employed well-trained boys."

Spring Catalogue ready last week of March

No. 158 1954

A

CATALOGUE OF

ELIZABETHAN ITEMS

WITH

A

NON-ELIZABETHAN MISCELLANY

AS AN

ADDENDUM

THE ELIZABETHAN BOOKSELLER
508 MADISON STREET
WAUKEGAN, ILLINOIS

Send Card for Copy

Catalogue No. 157 Still Current

ENDEAVORS OF ART

A STUDY OF FORM IN THE ELIZABETHAN DRAMA

by Madeleine Doran

Sets the Elizabethan drama in the context of ideas, assumptions, and predispositions about art, especially dramatic art, in which the dramatists must have worked. Professor Doran considers some of the problems of structure and emphasis faced by the dramatists in their central problem of converting narrative into drama, and the ways in which, through tension between contemporary interests and tastes on the one hand and the commonplace critical theory on the other, they achieved the characteristic forms of the Elizabethan drama.

490 pages. $6.00.

SHAKESPEARE'S

TROILUS AND CRESSIDA

And the LEGENDS of TROY

by Robert K. Presson

This first comparative analysis of the source material available to Shakespeare not only examines the different versions of the Troy legend but also studies the themes in the versions Shakespeare used and thus brings the reader to a closer understanding of this difficult and fascinating play.

As a result of his detailed scene-by-scene analysis of the play, Dr. Presson has been able to make clear attributions to the sources of the material, to suggest reasons for Shakespeare's altering the legends, and to indicate a new relationship of "Troilus and Cressida" to the tragedies.

176 pages. $2.50.

The University of Wisconsin Press
811 State Street Madison 5, Wisconsin

The Itinerant Scholar

At the South Atlantic Modern Association Meeting, Chattanooga, Tenn., Nov. 26-28, 1953:

THE BOOKE OF SIR THOMAS MORE AND ITS TEXTUAL PROBLEMS

Ben Black, University of Kentucky

For the past few decades scholars have devoted considerable time to the study of *Sir Thomas More*. They have proposed an acceptable date for the play's composition, traced its sources, and conjectured its dramatic history. They have identified Chettle, Dekker, and Munday as certain collaborators and Heywood and Shakespeare as probable collaborators upon the play. At the present time a new edition of the play is needed. With the exception of Greg's edition for the Malone Society, which cannot be read as a play, no edition we now possess is in any way dependable. This proposed new edition would make use of all that we have learned about the play and would be prepared directly for the modern reader. It would be satisfactorily introduced, contain the necessary textual apparatus, and be thoroughly annotated as necessity and common sense dictated. So far as possible its text would be modernized frankly and without apology. Too often has *Sir Thomas More* been regarded as a bibliographical curiosity. It demands editing on its merits as a play. It is not an unworthy example of that type of drama which is usually called the biographical chronicle.

(Mr. Black is now at work preparing an edition of *Sir Thomas More*.)

THE RENAISSANCE CODE OF HONOR IN SHAKESPEARE'S *HENRY IV, PART I*

Carmen Rogers, Florida State University

Shakespeare's treatment of honor in *Henry IV, Part I*, with disregard of the code of the duello, premises itself in Aristotelian tradition upon the relations of honor to virtue. Robert Ashley's *Of Honour* and *The Courtiers Academie* of Count Annibale Romei are among the many contemporary English and continental writings having close thematic resemblance to *Henry IV*.

The personalities and codes of Hal and Hotspur serve to contrast Renaissance distinctions between true and false conceptions of honor. Through a depiction of these contrasts in men and principles, the drama presents a conflict in values that is unresolved until the contestants exchange positions in public esteem. Percy's rebellion is a fatal violation of the soldier's code of honor. Hal's position is heightened dramatically by the gradual revelations of his unsuspected endowments—prudence, temperance, liberality, the wit of learning, courage without vanity.

Falstaff is important to plot and theme in that he serves both as humoral foil to the major contestants, notably Hotspur, and as interlocutor upon Percy's misconceived ideas of honor. His lethargy and his apathy to world acclaim sharply accentuate Hotspur's rashness and immoderate desire for glory. His discourses on honor function as ironic commentary upon the follies antithetical to honor.

IMAGERY OF DOWNWARD MOTION IN SHAKESPEARE'S KING RICHARD THE SECOND

Stella Tilley Smith, University of Florida

Shakespeare's dramatization of the fate of Richard II has been described as a wheel-of-fortune type of action, one in which a man falls from high estate to low within the compass of the drama. The theme of descent is emphasized by suggestions of falling motion, both in on-stage action and in the language within the drama itself. Hence one of the most striking effects achieved in the language of the play is that of the repeated image pattern of downward motion. Beginning with Salisbury's prophetic simile of Richard's "glory like a shooting star . . ." in Act II, there is a continuing use of what amounts to almost a motif for Richard—a pattern of imagery of descent from great heights to the earth. Richard's portrayal of himself as "glistering Phaeton" and as the lower of two buckets in a well repeat the idea of descending motion, as do his "down court! down king" and the numerous references to "ground," "earth," and "dust." The image pattern emphasizes figuratively the fall from high estate which is literally taking place in the drama, thus effectively integrating language with action.

LAYING THE GHOSTS IN *PERICLES*

John H. Long, Morehead State College, Ky.

In Act II, iii of *Pericles* occur two stage directions which, in each case, state simply *They daunce*, in the Quarto and Folio texts. These cryptic remarks tell little of the nature of the dances performed or the significance of the dances to their context. Malone, in his edition of 1790, attempted to clarify the matter by substituting for the first direction the statement, *The Knights dance*, and for the second, the direction, *The Knights and Ladies dance*. Subsequent editors have used either the Quarto and Folio directions without comment, or Malone's emendations, again without comment. In the first case Malone appears to be justified in his emendation, but in the second case there is no evidence that any Ladies are in the scene nor that they danced if they were present on the stage.

Both dances are apparently suggested by the generally accepted source of the play, Twyne's *Patterne of Painfull Aduentures*. The dance of the Knights, which does not include ladies, replaces the "dauncing in armour" which was a part of the tourney following the marriage of Lucina and Appolonius in Twyne's story. The second dance, which I believe was performed by Thaisa and Pericles as a duet in the play, replaces the musical contest between Lucina and Appolonius in Twyne's version. Both the musical contest and the duet dance serve the same purpose, however; that is, to symbolize the union of hearts in each case. The two dances and the tilting, in the play, apparently also comprise a series of tests under the rituals of chivalry and courtly love. Pericles is a contestant against the other knights in all three instances, with Thaisa as the prize.

It would hence appear that there is no evidence in the text indicating the presence of ladies, other than Thaisa, in the scene, and that the symbolism of the play would be disrupted if other ladies should be introduced. Therefore, Malone's second emendation, *The Knights and Ladies dance*, should be changed to *Pericles and Thaisa dance*.

SHAKESPEARE'S DEFIANT LOVERS

Frances Etheridge Oakes, University of Alabama

A study of Shakespeare's comedies and tragedies reveals that various pairs of young lovers who are given great importance in the plays are also lovers in defiance of parents or sovereigns. This reflects a change in sympathy on the part of playwrights of the time as pre-Elizabethan dramatists took the parents' side in the contention between parents and children on the subject of marriage while authors of "domestic conduct" books quoted scripture to back up parental authority.

By Shakespeare's day, the serious moral aspect of the controversy had disappeared although it reflected a real life situation and although parents legally had the right to dispose of their children as they wished. The flaunting of parental authority became romantic (as in the case of Romeo and Juliet) or comic (as in the case of Jessica in *The Merchant of Venice*). In all, the defiance motif appeared in approximately twenty-five percent of Shakespeare's plays over a period of twenty years.

The reasons behind the reversal of sympathy on the dramatists' part can be found in the strictures of the Elizabethan court which forced young noblemen and women to marry "without Elizabeth's leave or marry not at all," and in the temper of the times which permitted the individual more personal, intellectual, and economic freedom.

At the English Institute, Columbia University, Sept. 9, 1953.

FROM RITUAL TO COMEDY: AN EXAMINATION OF *HENRY IV*

C. L. Barber, Amherst University

In the case of *Henry IV* comedy includes patterns of symbolic action analogous to folk rituals but does so in the process of redefining ritual as social action, magic as imagination. The comedy shows the pattern of customary misrule: attitudes presented seriously in the scenes of politics and war are carried to absurd extremes, just as the tensions under the surface of everyday decorum were released in the burlesque ceremonials of saturnalian holidays. In Falstaff the

From Ritual to Comedy—Cont'd

clown's part is developed to create a version of the Lord of Misrule. He reigns in *Part One*, is put on trial, without knowing it, in *Part Two*, and at the end is expelled as a scapegoat for the attitude of scepticism and opportunistic manipulation which has been dominant in the reign of Henry IV.

Comedy makes such ritual patterns fully effective as art only when the ritual is presented in an ironic human context. So in Falstaff we are not merely shown a mockery king, but a character who plays this role, tries to play it for more than it is worth and encounters its ironic limitations. By incarnating ritual as character and plot, the comic movement through release to amusement and clarification provides a civilized development of the ritual sequence of relishing and rejecting a mock king.

Abstract of a Paper-Demonstration presented at the Taylor University Shakespeare Festival, Upland, Indiana, October 23.

FENCING: BASIS FOR MOVEMENT IN SHAKESPEAREAN PRODUCTION

James W. Brock, Albion College

The traditional art of fencing serves two important purposes in the production of Shakespeare. The first purpose is that of basic movement. The fact that Elizabethan gentlemen were thoroughly trained in fencing is obvious from the position of the feet and the hands in portraits of the period, as well as from contemporary accounts. The amateur actor is less self-conscious in tights if he is trained to assume the basic stance of the fencer. The lunge and other movements connected with fencing provide a sense of controlled abandon that is admirably suited to the "style" of movement in keeping with poetic drama.

The second purpose is that of preparing the numerous duels and engagements required by the plays themselves, the obligatory stage business. Directors and actors unfamiliar with the different types of engagements do great harm to the author's intent. A clear distinction must be made between the engagement, or practice session, *e.g.* Hamlet and Laertes in *Hamlet*, and the actual duel or combat, *e.g.* between Macbeth and Macduff in *Macbeth*. In *Othello* there are two interesting types, a street brawl between the drunken Cassio and Montano, and the attempted ambush of Cassio that ends in the death of Roderigo and the wounding of Cassio. The latter is more effective and serves the purpose of the lines if the *coup de Jarnac* cut is used by Iago to treacherously bring Cassio down. When accurately presented these combats become exciting stage spectacles. Thus, fencing serves to give the actor a natural motivation for body positions and adds color and authenticity to scenes of swordplay.

At the 68th Annual Modern Language Association Meeting at the Palmer House, Chicago, Dec. 28-30, 1953.

ATTITUDES TOWARDS JUSTICE IN KING LEAR

S. F. Johnson, New York University

Close examination of two key speeches—Edgar's "The gods are just" (V.iii.170-173) and Lear's "Poor naked wretches" (III.iv.28-36)—reveals that although they allude to the Elizabethan *Homilies* they serve rather to emphasize the discrepancy between human ideals of justice and the incomprehensible workings of the *Lear* world than to demonstrate the justice of the gods. In this respect, A. C. Bradley's view that the effect of Shakespeare's tragedies "would be disordered equally by the ideas of righteous or of unrighteous omnipotence" remains sounder than the views of a number of later critics.

Comment by John Arthos, University of Michigan:

Mr. Johnson's criticism is a reasonable argument against considering *King Lear* a Christian play for all the concern with justice and its insight into the nature of regeneration. His discussion of the "choral" use of references to the gods includes the observation of many Christian platitudes, but his illustrations ought not to be taken as topical references to specific writings, sermons, etc.

The Itinerant Scholar

Chicago MLA — Con't.

CHRISTIAN IMAGE AND SYMBOL IN *THE MERCHANT OF VENICE*

W. Gordon Zeeveld, University of Maryland

In view of the present widespread interest in Shakespeare's imagery, it is worthy of note that no critic until Clemen has approached the subject as a function of the drama, and that Clemen thinks of it primarily in terms of Shakespeare's development as an artist rather than as a man of the theatre writing for an audience alive to current issues of pulpit and press. Two plays of common theme, *The Merchant of Venice* and *Measure for Measure*, offer a convenient perspective of Shakespeare's increased ability over a span of eight years at the height of his career to exploit theatrically the images and symbols Londoners lived with, and at the same time to elevate them above the level of contemporary controversy to the plane of universal Christian ethics.

THE SHAKESPEARE INSTITUTE AT STRATFORD-UPON-AVON

G. E. Bentley, Princeton University

The Shakespeare Institute, located at Masoncroft, across Church street from Shakespeare's Grammar School at Stratford-upon-Avon, is an Institute of the University of Birmingham. The Director is Allardyce Nicoll, and the Assistant Director and Senior Fellow C. J. Sisson, formerly Lord Northcliff Professor of English in the University of London. The Institute has a double function as a research center for the study of Shakespeare and his time, and as a graduate school granting M.A. and Ph.D. degrees in the field of English literature from 500 to 1640, with particular emphasis on the drama. The Institute is especially interested in collaborative research, one example of which is outlined by Professors Nicoll and Sisson in a letter to *The Times Literary Supplement*, 20 February, 1953. Foreign scholars are welcomed at the Institute, which can facilitate their research in the extensive archives and libraries at Stratford and Birmingham.

Bertram Joseph *discusses*

HAMLET

in his provocative new study

CONSCIENCE AND THE KING

This remarkable new book, equally valuable to the student, actor, and producer of Shakespeare, takes the reader back to the original *Hamlet*, showing what the complex moral issues in the play actually meant to Elizabethan audiences.

In the light of this brilliant examination, we see Hamlet's dilemma as a conflict between the Renaissance idea of honor and his fear that the Ghost may actually be a supernatural spirit leading him to revenge a crime not in fact committed. " . . . an always absorbing analysis." — *New Bedford Standard-Times*

$2.50

AT YOUR BOOKSTORE

or order directly from

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.

IN DEFENSE OF IAGO

Marvin Rosenberg, University of California

The traditional interpretations of Iago are that he was prompted to revenge because he was unfairly passed over for promotion, and/or he suspected Othello of adulterous relations with Emilia; that he was utterly evil, malignant without any human motivation; or that he was essentially a symbol of evil—of the devil, of ugliness, or something base in Othello, etc. These interpretations are considered in relation to their suitability to the theatre medium for which Shakespeare wrote, and some objections to their actability are presented. Another interpretation is offered, based on essential human qualities found in Iago, that the writer feels is better suited to the demands of theatre performance and of the lines of the play.

Comment by Moody E. Prior, Northwestern U.

Approaching the soliloquies from a new direction, Mr. Rosenberg provides valuable additional evidence to support the view that explicitly stated motives and aims are insufficient to explain Iago's conduct. The parallels from recent treatises on neurotic types are useful in drawing upon modern habits of thought to gain approval for the insights already suggested, and do so without seriously distorting the original. As much cannot probably be said for the speculations about Iago's medical history.

12th NIGHT AND SHAKESPEAREAN COMEDY

Milton Crane, University of Chicago

"*Twelfth Night* and Shakespearian Comedy" is an attempt to demonstrate, principally by means of an examination of *Twelfth Night*, Shakespeare's reconciliation, in his comedies, of the two elements that most frequently recur in Elizabethan and classical comedy: the satirical and the romantic. In spite of the efforts of Professor Nevill Coghill and other critics of Shakespeare to establish two kinds of Elizabethan comedy, the romantic (or Shakespearean) and the satirical (or Jonsonian), it seems clear that Shakespeare observed no such distinction but worked in both forms, combining them freely and easily in such plays as *Twelfth Night*. Here, specifically, the classic satirical plot of Malvolio, which is the basic plot of the play, is repeated with variations in the stories of Viola and Olivia and of Viola and Orsino; although the variations move away from the pure and heartless comedy of the gull exposed and mocked, the distinction is one of emphasis, not of kind.

New Globe Model at North Carolina State College

A four foot scale model of the Globe Theatre is being readied for exhibition on Shakespeare's birthday in the D. H. Hill Library at North Carolina State College in Raleigh. Unveiled in the Library on the Bard's birthday last year, the model will have newly added model actors and other authentic details. The thatched theatre, minutely detailed, is the work of Mrs. Katherine Alston Edsall, head of the Circulation Department of the Library. The model is based on the work of J. C. Adams and other scholars whom Mrs. Edsall consulted before beginning her painstaking work. More than six months were consumed by Mrs. Edsall, her students, and technical assistants in actual construction of the model.

An illustrated 1500 word article by Prof. Lodowick Hartley, Chairman of the English Department at the College, described the model as "probably the finest south of the Folger Library in Washington and one of the best in the country. . . . Mrs. Edsall has succeeded in reproducing significant details with amazing accuracy. The total effect is one of verisimilitude of a high order." Dr. Hartley feels that the model acts as a stimulus to the students studying Shakespeare at the College.

Romeo & Juliet Improved By Distance

Romeo & Juliet acted on a proscenium stage will be seventh in the series of Shakespearean plays at Roosevelt Military Academy, Aledo, Illinois (March 16-17, 19-20). Producing-Director Capt. Martin E. Coutant is a devotee of apron staging but believes this play needs distance to bring out the glamor and beauty of the story.

"A Question to be Asked . . ."

Several months ago when we publicly announced our intention of presenting *SNL* readers with a Shakespearean crossword puzzle for edification and entertainment, an immediate response was received from a professional who sent in a "double-crostic" which we could use at a price which equalled the cost of a seventy-five year subscription to the *Newsletter*. We respectfully declined the offer.

Our own unfinished opus rests temporarily under the weight of several issues of *SNL*, but we have seen others. One of our contributing editors, S. F. Johnson of New York University has prepared one with forty numbers across and thirty-eight down for his Shakespeare class. As usual with Xword puzzles, the shock of recognition does not always come easily. We quickly jot down NO for a "negative response," (how did that get in?) and SYLVIA for "What is She?" But we scratch our heads at "Even Homer can do this; Speed says Julia did when he gave her a letter," and "Not how you like it," the answers to which are respectively NOD and AS.

Another puzzle prepared by Dr. and Mrs. G. P. Winship Jr. of King College in Bristol, Tennessee, appears in *Exercise Exchange**. It was prepared for a junior-senior class in Shakespeare. This is not as difficult, but laden as it is with quotations and critical dicta, it has a more pedagogical aspect. For example, 17-Down asks for " 'King of cats,' a villian, that fights 'by the book of arithmetic,' kills 1-down and precipitates in another character a tragic conflict of loyalties." At least one of the quotations is four lines long. All the answers are Shakespearean characters. The authors' laudible comments on the puzzle is as follows: "The accompanying cross-word puzzle was part of a final examination in the tragedies (including *Troilus and Cressida*) replacing the spots and identifications hitherto used. The rest of the examination (more heavily weighted) was essay questions. The puzzle served reasonably well to separate the sheep from the goats. Its unexpectedness was on the whole good for morale."

Another of our contributing editors, F. S. Bromberger of the University of Redlands, Redlands, California, has a penchant for unusual puzzles and submits the following *Quiz for Seasoned Shakespeareans.*

Shakespeare's Geography Modernized

Shakespeare used many geographical settings whose names are now changed. From the descriptions given for each, identify the place-names which Shakespeare used and the play.

1. A Roman civil war in the first century B.C. was fought at Plavdiv, Bulgaria.
2. The Prince of Tyre meets the king at Antakya, Turkey.
3. A student is detailed at his home in HelsingÞr.
4. Thaliard means to kill the king at Sour, Lebanon.
5. A ghost visits the "noblest Roman" at Turgutlu, Anatolia, Turkey.
6. A princess is delivered by pirates to a bawd in Mitilini, Lesbos.
7. A Roman hero meets a Volscian general at Anzio, Italy.
8. An English king is poisoned at Swineshead, Lincolnshire.
9. A bacchanalia is held on a barge anchored off Capo Miseno, Italy.
10. A sorrowing girl arrives on the seacoast of Dalmatia, Yugoslavia.

ANSWERS:

1. Battle of *Philippi* in *Julius Caesar*.
2. Pericles and Antiochum at *Antioch (Pericles)*.
3. Hamlet in *Elsinore (Hamlet)*.
4. Thaliard plans to kill Pericles at *Tyre (Pericles)*.
5. Caesar's ghost visits Brutus at *Sardis (Julius Caesar)*.
6. Marina in *Mytilene (Pericles)*.
7. Coriolanus and Aufidius at *Antium (Coriolanus)*.
8. King John at *Swineshead* Abbey *(King John)*.
9. Pompey's galley off *Misenum (Antony and Cleopatra)*.
10. Viola lands on the seacoast of Illyria *(Twelfth Night)*.

* Exercise Exchange is a year and a half old publication containing exercises on all branches of literature, conducted for the interchange of examples of teaching methods illustrated by class and examination exercises. EE is available without charge. Editor Thomas W. Wilcox of Bennington College, Bennington, Vt., has cordially extended to SNL readers the privilege of requesting that their names be placed on his mailing list. We highly recommend this attractively printed and stimulating periodical.

REVIEW *of* PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Peter Allen (WQXR); F. S. Bromberger, U. of Redlands; R. J. Dorius, Yale; S. F. Johnson, N.Y.U.; John B. Shackford, Cornell (Iowa) Bibliographer.

THE HORNS OF DILEMMA

The crux in the *Measure for Measure* lines:

Blood, thou art blood!
Let's write "good angel" on the devil's horn,
'Tis not the devil's crest (II.4.15-17).

has been subjected to a searching and intelligent scrutiny by ALWIN THALER of the University of Tennessee. Prof. Thaler serves a dozen paraphrases of the lines and disagrees 1) with the consensus paraphrase "the devil is vicious no matter how kindly you label him," and 2) with those who think that the "it" in "'Tis" refers to "good angel." Rather, says Thaler, "'Tis" refers to the "horn" immediately preceding. As the actor said these lines, he would sweep his arm out toward the audience—the "horn" being "everyman's" crest. As in the parallel example in *As You Like It* (IV.2.14-15), "the horn . . . was a crest ere thou wast born," we see that Shakespeare is referring to the then current play on horns and cuckoldry. "Many editors . . . seem blind to the psychological probabilities" of the lines. Angelo ("good angel" is only incidentally a play on his name) is not seeking to attack the devil here but rather "to seek excuses for the devil and for himself on the ground, so often stressed in *Measure*, that all men—all flesh and "blood," no less than the devil himself—are frail, all given to false seeming." Shakespeare, being a good Elizabethan, wrote "tolerantly" of the merry devil. ["'The Devil's Crest' in *Measure for Measure*," *Studies in Philology*, L:2 (April 1953), 188-194.]

IAGO'S IMPOTENCE

Desdemona is far more clever and even precocious than she is usually made out to be, and it is possible that her brief intimacies with Othello leave him somewhat prone to the jealousies Iago arouses in him, writes ROBERT SPEAIGHT. Iago's language suggests a disturbed sexuality, perhaps impotence. In him will has replaced love, and he must act continually to maintain self-respect: passivity is the great evil. He convinces neither the reader nor himself in accounting for his behavior, but at bottom he recognizes his own emptiness. ["Réflexions sur 'Othello'," *Mercure de France*, No. 1079 (July 1953), 478-93.]

WINTER IN *A WINTER'S TALE*

Plot and language in *A Winter's Tale* are deeply indebted to classical mythology and cabalistic lore of the Renaissance, writes PAUL ARNOLD. The play recounts the death of the sick soul and its double rebirth and return to Edenic purity. Proserpine-Perdita and, after her, Hermione-Ceres disappear during the winter, the period when man-Leontes is a prisoner of his passions and devoid of reason. The deceiver Autolycus is the opposite of Proserpine, for to him winter is a season of enforced continence, the summer one of the flesh. The courting of Florizel and Perdita is a triumph of non-physical love. The rejection of Venus takes the form here it does elsewhere in Shakespeare, in oppositions between red-flesh-voluptuousness and white-innocence-chastity. Ideas very close to those in this play can be found in Bacon, Thomas Heywood, and John Dee, and some of the poet's very phrases are similar to those in the penultimate section of a Rosicrucian tract on the resurrection of kings, *Chymische Hochzeit Christiani Rosencreutz* (pub 1616). ["Ésotérisme du 'Conte d'Hiver'," *Mercure de France*, No. 1079 (July 1953), 494-512.]

CREATING THE IDEAL PRINCE

C. A. GREER reviews Shakespeare's use of source materials from Holinshed's *Chronicles*, *The Famous Victories of Henry V*, Stow's *Annales*, and Elyot's *Governour* in creating the ideal Prince Hal in *1* and *2 Henry IV* and *Henry V*. The review considers and illustrates vividly the following categories: (1) Materal selected to "Make Hal ideal"; (2) combination of materials from two or more sources; (3) Shakespeare's inventions added to the source material; (4) material rejected by Shakespeare; (5) changing of source material for dramatic effectiveness; and (6) the use of incidents with complete change in manner and purpose. ["Shakespeare and Prince Hal," *Notes and Queries*, 198:10 (October 1953), 424-426.]

Why not suggest *SNL* to your students and friends?

EARLY ECHOES

Echoes of phrases in Shakespeare's sonnets have been found by CHARLES O. FOX in complimentary verses to John Guillim. The verses were written by John Davies of Hereford and printed in Guillim's "A Display of Heraldrie," 1610. In these verses

"To make it all-devouring Time devoure"

is reminiscent of line 1 of sonnet 19:

"Devouring Time blunt thou the lions paws"

Moreover

"But Fame too cheape, for that which costs so deare"

is reminiscent of line 5 of sonnet 16:

"Why so large cost, having so short a lease?"

Another line of Davies:

"As Time, and Paines, and Cost: and all three, great"

seems to have been inspired by lines 179-180 of "The Passionate Pilgrim":

"So beauty blemish'd once's for ever lost
In spite of physic, painting, pain and cost."

Davies has often shown elsewhere, says Mr. Fox, that he was a great admirer of Shakespeare. ["Early Echoes of Shakespeare's 'Sonnets' and 'The Passionate Pilgrim,'" *Notes and Queries*, CXCVIII:9 (Sept. 1953), 370.]

ANTONY IN THE MONUMENT

ROY WALKER, referring to indecisive speculation on Elizabethan techniques for hauling Antony up into the monument, asks "what is the poetic significance" of the action? Is it reunion in heaven with the fatal moon-goddess Isis? Or the final coiling about Antony of the serpent of old Nile? "Or is it, as I think, as deliberately ambiguous as the tragedy itself in making those opposite meanings so inextricable?" The incident's being in Plutarch blinds many to the poetic and dramatic Shakespearean use. "Until a producer has made up his mind about the *dramatic* meaning of the incident, he is unlikely to disentangle the stage effect from its nowadays rathers ludicrous mechanics." ["Antony and Cleopatra," *Times* (London) *Literary Supplement*, May 29, 1953, p. 349.]

THE REAL IAGO

Rejecting the traditional accounts of Iago as either the embodiment of evil or as a crudely vengeful soldier, HERBERT WEISINGER of Michigan State College tries to solve the problem of Iago's motivation by distinguishing between unconvincing secondary motivations and the "primary motivation which makes his behavior finally believable." Rejecting as secondary motivations (1) frustrated ambition, (2) adultery, (3) "unfulfilled love for Desdemona," he proceeds to the dual task of discovering what sort of man Iago is and how he came to be that sort of man. Professor Weisinger classifies Iago with Falstaff as one who has "rejected virtue, love, and reputation," substituting his own will for God's will. Iago's one flaw is his failure to take into account the "power of principle" to overcome natural evil. He suggests that Iago once believed in principle, but has reversed himself because of a "shattering experience" similar to Othello's, which he identifies with Emilia's reference in IV.ii.145-47, to Iago's former jealousy of Othello: Iago has been tempted on his part even as he tempts Othello. Thus Iago and Othello complement each other—the one rejecting principle for revenge, the other looking squarely at his crime from the vantage point of continued faith in principle. Each is incomplete: one too dependent upon intellect, the other too dependent upon passion. ["Iago's Iago," *The University of Kansas City Review*, XX:2 (Winter 1953), 83-90.]

CLEOPATRA'S ASP AND THE BASILISK

T. M. PEARCE of the University of New Mexico suggests that Plutarch's *aspis* (Gr. = serpent), the source of Shakespeare's *asp* and *aspic* in *Antony and Cleopatra*, was identical with Pliny's *basiliskos*, a serpent possibly derived compositely from the Egyptian sand viper and Egyptian and Greek folklore. The name *basiliskos*, meaning "little king," is descriptive of the diadem-like markings of the sand viper's head and its regal carriage. The medieval basilisk became the "symbol for supernatural evil," yet retained the powers of killing glance and infected breath posited by Pliny. Professor Pearce theorizes that it is the glance of death reflected in Cleopatra's face from the aspic-basilisk in the basket of figs—"the basilisk glance and touch"—that kills Iras. ["Shakespeare's *Antony and Cleopatra*, V.ii.243-359," *The Explicator*, XII:3 (December 1953), Item 17.]

SYLVESTER AND SHAKESPEARE

The tangled relationship between Joshua Sylvester's translation of Du Bartas' *Weekes and Workes*, the anonymous play *Woodstock*, and Shakespeare's *Richard II* interests PETER URE. "Editors of *RICHARD II*," he says, "will have to consider Sylvester more curiously." This follows Mr. Ure's observation that Shakespeare's word "Un-kinged" in *Richard II* IV.1. 220 and V. 5. 37 (the only Shakespearean uses of the word) is found in Sylvester's translation of Du Bartas' fourth Day of the first Week (sig. L4^{v}), and that this is interesting in view of the similarity between parts of Sylvester's translation and several passages in *Richard II*. The most important of these seems to be the lines of John of Gaunt on England (II.1.40ff.), which are compared to Sylvester's version of *Les Colonies* from the second Week (Sigs. Hh5^{v}-Hh6^{v}). ["Two Passages in Sylvester's Du Bartas and their Bearing on Shakespeare's 'Richard II,'" *Notes and Queries*, CXCVIII:9 (Sept. 1953), 374-377.]

AN EMENDATION OF AN EMENDATION

Another emendation of Shakespeare which makes less sense than the original has been discovered by NORMAN NATHAN. When the Cobbler in the First Folio edition of *Julius Caesar* (I.1.29-30) says, "Truly sir, all that I liue by is with the Aule: I meddle with no Tradesmans matters, nor womens matters; but withal I am indeed Sir, a Surgeon to old shoes . . ." his words need not be changed by editors. The emenders have changed "withal" to "with all" or "with awl"; but "withal" could mean "nevertheless"; and this meaning is necessary, Mr. Nathan shows, since thet cobbler is contrasting himself with Simon Eyre in Dekker's *Shoemakers' Holiday*. Dekker's cobbler did meddle with tradesmans matters and with women's matters. The fact that Shakespeare's cobbler is making holiday as did Dekker's may explain Shakespeare's echo. ["'Julius Caesar' and 'The Shoemakers' Holiday,'" *Modern Language Review*, XLVIII:3 (April 1953), 178-179.]

SHAKESPEARE'S PLANTS

J. W. LEVER examines "three familiar instances" wherein Shakespeare made intelligent and conscientious use of Gerarde's *Herball* (1597): "The Cuckow Song" (*Love's Labor Lost*, V.ii.902-10), Shallow and the Mandrake (*2 Henry IV*, III.ii.334-42), and Ophelia's Flowers (*Hamlet*, IV.v.174-88). Mr. Lever proves that in "The Cuckow Song" (a) Shakespeare took "Lady smocks" direct from the *Herball*; (b) "silver-white" is an improvement upon Gerarde's "milk-white"; (c) Gerard's "fower leaues of a yellowish hue" becomes "the impossible cockoo-buds of yellow hue"; and (d) the meadow, spring, and "cuckow illusion" arise from the *Herball's* description. Mr. Lever's comment on Shallow and the Mandrake is a withering refutation of Fripp's conclusions in *Shakespeare Haunts*, perpetuated in *The New Variorum*. He contends that Fripp, unlike Shakespeare, did not examine the entire description in the *Herball*, and hence failed to see that Shallow's "mandrake" was a fake—a radish with carved head, carried to impress superstitious whores. Mr. Lever insists that any symbolism of Ophelia's flowers clear to "an ordinary intelligent audience" and consistent with that audience's felt knowledge of Ophelia's character rules out "confusion of identity," unconscious allusions to sin, and "psychological subtleties beyond her range." It is Mr. Lever's conviction that "as closely as he could Shakespeare kept pace with the best scientific knowledge of his time, correcting his mistakes as he went on." ["Three Notes on Shakespeare's Plants," *The Review of English Studies*, New Series, III:10 (April 1952), 117-29.]

SIMILAR RAPES

ERNEST C. YORK of the University of Pennsylvania points out a similarity between the rape of Lavinia in Shakespeare's *Titus Andronicus* and the rape of Heraclide in Nashe's *Unfortunate Traveller*. In both plays the ravishers make the dead bodies of the husbands of the poor women a "pillow" for their acts. After observing that other rapers in the literature known by Shakespeare made no such bizarre arrangements, Mr. York suggests that Shakespeare here reveals the influence of Nashe. ["Shakespeare and Nashe." *Notes and Queries*, CXCVIII:9 (Sept. 1953), 70-71.]

MUCH ADO at Bradley University, Peoria, Ill., April 7-9, will be presented on a no-curtain set in the Stadium.

THE SNL INDEX—1953

Unsigned articles, except for Reviews of Periodicals submitted by the Contributing Editors were written by the Editor.

A

Acting, 10, 13, 19, 20; picture exhibition of, 26, speed, 28 (Jackson); gesture, 29; Elizn. pronunciation in, 33
Adams, B., directs *KL*, 1
Adams, J. C., 26
Allen, D. C., on last plays, 28
ALL'S WELL THAT ENDS WELL, dark comedy, 28; on radio, 20; at Stratford, Canada, 1, 25
Amrine, H., on *Hamlet*, 31
ANTONY & CLEOPATRA, at Antioch, 1; asps, 15; Cleopatra, 37; on simplifying Antony, 26, at Stratford, 1
Arena staging, 25, 26, 32; controversy, 36; "Space for Shakespeare," 36
AS YOU LIKE IT, contrasts in, 28; in London, 12; on radio, 20; pastoral, 28; as Pasadena, 25; at Toronto, 17; Touchstone, 39; at U. of Kentucky, 9
Atkins, R., produced all S's plays, 1
Atkinson, B., on Antioch F, 25; on Canadian F, 25
Authorship, joint, with Fletcher, 6, 32; of *I H VI*, 23
Authorship, theories, 2; debate, 10

B

Babcock, R. W., on historical crit., 31
Babcock, W., on teaching tragedies, 26
Barker, G., on S's language and poetry, 39
Battenhouse, R., on Shn tragedy, 6
Baum, B., on S and O'Neill, 40
Beckerman, B., dir. *Mac.* 1, 9; on directing S, 24
Bell ed of S, 3
Bentley, G. E., on Shn comedy, 28; on S Institute, 33
Berkeley, D. S., on *A & C*, 26
Black, M. W., on acting and stage business, 29
Bland, D. S., on S's late plays, 31
Bohn, H. C., on teaching S, 34
Bonjour, A., on *WT*, 8
Bonnard, G., on *MND*, 28
BOOKS, Banke, Cécile de, *Shn Stage Production*, 14, Barlett, J., *Concordance*, 12; Feuillerat, A., *Composition of Shakespeare's Plays*, 12; Fluchére, H., *Shakespeare*, 30; Granville, W., *Theatre Dictionary*, 4; Huhner, M., *S Studies*, 14; Hodges, C. W., *The Globe Restored*, 12; Holland, R., *One Crown with a Sun*, 4; *King Lear*, ed. by K. Muir, 4; Knight, G. W., *The Wheel of Fire*, 22; Kokeritz, H., *S's Pronunciation*, 5, 30; Leeper, J., *Edward Gordon Craig*, 14; *Love's Labour's Lost*, ed. by R. David, 4; Matthews, A. H., and Emery, C. M., ed. *S Studies*, 14; Mander, R., and Mitchenson, J., *Hamlet Through the Ages*, 4; McManaway, J. G., *S Quarterly*, 14, 30; Mutschmann, H., and Wentersdorf, K., *S and Catholicism*, 4, 11; Nicoll, A., *S Survey*, 14, 22; Reese, M. M., *S: His World and His Work*, 38; Rosenheim, R., *Eternal Drama*, 4; Rouse, A. L., *Elizabethan Garland*, 38; Sprague, A. C., *Shn Players and Performances*, 5, 22; Spaulding, K. J., *The Philosophy of Shakespeare*, 12; *Shakespeare: A Bibliography*, 4; Shipley, J. T., *Dictionary of World Literature*, 22; Simpson, L., *Secondary Heroes of S*, 22; Stevenson, B., *Home Book of S Quotations*, 12; *Standard Book of S Quotations*, 38; Taylor, E. G. R., *Atlas of Tudor England and Wales*, 22; *Troilus and Cressida*, ed. by H. N. Hillebrand, and T. W. Baldwin, 14; Wilson, F. P., *Elizabethan and Jacobean*, 38
Bradbrook, M. C., on Shn disguise, 8
Braddy, H., on *HV*, 37
Brown, G., produced all S's plays, 1
Brown, H., on tragic hero, 39
Brown, I., on too much S, 26
Byrne, M. St. C., prepares exhibit, 26

C

Chute, M., on S's environment, 28
Clubs, S, New Orleans, 18; NYC plans dinner, 1, 18; of Washington, D. C., 18
Cohen, H., on *V & A*, 29
Collins, R., on S and Freshman, 27
COMEDY OF ERRORS, at Pasadena, 25; plot, 27
Conference on teaching S at Depauw U, 27
Cook, A., on *M for M*, and *T & C*, 40
CORIOLANUS, at Antioch, 1; at Ashland, 17; politics in, 16; Provincetown Playhouse, NYC, 1; at Phoenix Theatre, NYC, 33; as tragedy, 15
Craig, E. G., 14, 20
Craig, H., reviews S studies, 30; on *Temp*, 13
Crane, M., to speak on *TN*, 33
Criticism, vs "interpretation, 39; Morgann's infl., 15; New criticism on Falstaff, 37; of tragic heroes, 39; 18th cent. 15
Cruttwell, P., on heroes, 31; on *Sonnets*, 32
Cummings, L.A., on *R of L*, 37
Cunningham, J. V., on *KL*, 29; on *Phoenix & the Turtle*, 6
CYMBELINE, chimney sweepers, 40; legendary history in, 37

D

Dallas, M., dir. at Antioch F, 1
Danks, K. B., on *Hamlet* quarto, 15
de Groot, J. H., on S's Catholicism, 11
Donovan, L., on John Lyly, 26
Dudley, O. H. T., on *KL*, 8

E

Edwards, P., on Marlowe, 28
Eickhoff, L. F. W., on *KL*, 8
Elizabeth I., horoscope, 3
Elizabethan staging, 17, 24, 25; Hotson on, 25, 32
Eliot, T. S., S's infl. on, 29; on ideal S critic, 35
Emery, C. M., on S's infl. on Eliot, 29
Empson, W., on Falstaff, 39; on *Hamlet*, 24
Evans, G. B., on Keeling Journal, 6

F

Feldman, A. B., on S's Flemings, 16
Fergusson, F., on Shn comedy, 27
Festivals, at Antioch, 1, 9, 17, 21, 25, 38; Ashland, Oregon, 9, 17, 33; Camden, Me., 17; Connecticut, 11, 18, 20, 33; Hofstra, 1, 9, 17; U of Ky., 9; Kronberg Castle, 17; U of Miami, 1; San Diego, Cal., 17; Stratford-on-Avon, 1, 9, 17, 33; lectures, at Stratford, 18; Stratford, Can., 1, 12, 17, 25, 34; Susquehanna U, 13; Taylor U, 33; Toronto, Can., 17; Webster College, 11; WNYC, 20; WQXR, 20; Yale U, 33; Zurich, Switzerland, 17
Festivals, widespread, 26
Films, *Ham*, 31; *HV*, 31; *JC*, 17, 28; *KL*, 18; *Mac*, 33 *MND*, 31; *RIII*, 18; *R&J*, 10
Filmstrip stage history, 26
Flatter, R., on *Hamlet*, 15
Folger S. Library, contest, 34; expands, 34; honors S's birthday, 18
Folio, act division in, 29
Frye, N, on comedy, 3, 31

G

Gilbert, A. H., Hamlet's delay, 37; on Renaissance Conference Committee, 35
Goldsmith, R. H., on Touchstone, 39
Graham, C. B., on *M of V*, 30
Greco-Roman plays, at Antioch, 1
Greer, C. A., on *R II*, 16
Griffin, A. V., on *Hamlet*, 30
Gruber, E. L., on E. Gordon Craig, 20
Guthrie, T., at Canadian F, 1

H

HAMLET, allegory in, 31; aloneness, 31; Barrault's, 30; "comic book," 2; delay, 37; French version on radio, 20; interpretation of V. 1.314-5; and James Joyce, 31; at Kronberg, 17; opera version, 20; at Oregon, in 1954, 33; parody, 2; quarto, 15; at Raymond, N. H., 17; revenge, 29; at sea?, 6; on TV, 3; ur-Hamlet, 16; his world, 28
Hardman, D., S in comic books, 2
Harvey, J. W., on *KL*, 8
Heilman, R. B., on Iago, 40
Heine, A., obituary, 18
Heldabrand, J., acting S, 19
HENRY IV, Falstaff, 37; rejection of Falstaff, 39
HENRY V, at Camden, Me., 17; ceremony in, 29; Dauphin in, 37; Hal, 39; at Zurich, 17
I HENRY VI, at Ashland, 17; authorship, 23
II HENRY VI, at Old Vic, 27
III HENRY VI, at Ashland in 1954, 32; at Old Vic, 27
HENRY VIII, authorship of, 31; coronation production, 1, 18; on radio, 20
Heresies, Shakespearean, 2
Highfill, P. H. Jr., on "Bell" ed of S, 3
Hodgen, M. T., on sources, 8
Honigmann, E. A. J., on S. Institute, 28
Hotson, L., on arena staging, 25, 26, 32
Hubler, E., at Hofstra College, 1, 17

J

Jackson, Sir B., on comedy, 28
Janaro, R. P., on final plays, 37
Jenkins, H., on *AYLI*, 28
Jenkins, R., Chmn. at SAMLA, 33
Johnson, S. F., on authorship, 10; heroic ethic, 3; to speak on *KL*, 33
Jorgenson, P. A., on views of war, 6
JULIUS CAESAR, at Antioch, 1; "comic book," 2; MGM's 17, 28, 34; Old Vic's, 12; politics in, 16; on records, 12

K

Kenner, H., on Joyce and S, 31
Kerr, Walter, at Hofstra F, 9, 17
King, E., poem on S, 18
KING LEAR, film, 18; Gloucester's conversion, 40; justice in, 33; legendary history in, 37; in London, 12; "Queen Lear" version, 1; at Stratford, 1; structure of, 29; like *Timon of Athens*, 29; unity of, 32; at U of Ky., 9; at U of Miami, 1, 9; on V.3.309 (Button) 8
Kökeritz, H., advisor to play, 33; S's pronunciation, 30; on radio, 20
Kirschbaum, L., on *I H VI*, 23
Kloten, E., on arena staging, 36
Knight, G. W., on criticism vs. interpretation, 39
Knights, L. C., on S's political wisdom, 16

L

Landau, J., acting S, 19
Law, R. A., on source of *Macbeth*, 15
Leech, C., on comedy, 28
Lindsey, E. S., *Hamlet* opera, 20
Lithgow, A., direct S Festival, 1, 17, 25
Lodge, O., on *TN*, 8
LOVE'S LABOUR'S LOST, at City Center, NY, 1; in London, 26
Lyly, J., his *Campaspe*, 26

M

MACBETH, on "childe crowned," 8; Elizabethan, 28; on film, 33; at Hofstra, 1, 9, 17; on record, 12; as tragedy, 28; witches, 32
Maddermarket Theatre, Monck retires, 1
Main, W. W., on *Cymbeline*, 40
Manning, J., as Hamlet, 3; on acting, 19
Marder, L., at Antioch, 17, 25; proposes Committee on teaching, 33
Marlowe, C., 28; and early S, 30
Marre, A., produces *LLL*, 1; *M of V*, 9
Martey, H., on *KL*, 40
Matthews, G. M., love conventions, 31
Maxwell, J. C., on Ur-Hamlet, 16
McKenzie, J., *on Hamlet*, 6
McLane, P., on teaching histories, 26
McManaway, J. G., on authorship, 2
McNeal, T. H., on *T of A* and *KL*, 29; on Sonnet 128, 16
McNeir, W. F., on "consort," 39
MEASURE FOR MEASURE, action and symbol in, 3; Christian image and symbol in, 33; dark comedy, 28; in Germany, 17; logic and comedy in, 40; planned for Stratford, Canada, 34; on radio, 20
MERCHANT OF VENICE, at Ashland, 17, 33; Christian image and symbol in, 33; conflicts in, 30; humanity in, 28; at NYC, 9; Old Vic's, 12; planned for 1954, 38; Portia, 30; at Stratford-on-Avon, 1; theme, 28; Wolfit's, 12
MERRY WIVES OF WINDSOR, at Ashland, Oregon, in 54, 32; at Camden, Me., 17; at U of Ky., 9; planned for 1954, 38; Yale F., 33
Meyer, H., on Q. Elizabeth, 3
MIDSUMMER NIGHT'S DREAM, comic book, 2; fancy in, 28; make-believe consciousness in, 39; planned for 1954, 38; on radio, 20; for a wedding, 30
Miller, R. P., on *Venus and Adonis*, 8
Mincoff, M., on *TNK*, 6
Monck, N., retires, 1
Montagu, Lord, in NY, 1
MUCH ADO ABOUT NOTHING, as comedy, 27; at Taylor U, 33; at Toronto, 17; at William and Mary, 18
Muir, K., on *KL*, 8; on *Othello*, 16; on S's imagery, 28
Myers, H. A., speaks at Hofstra, 1, 17

N

Nelson, W., on Elizn education, 32
Nolan, E. F., on *Cymbeline*, 40
Norgaard, H., on asp in *A & C*, 15
Nosworthy, J. M., on *Sonnets*, 6
Nowottny, M. T., on *Sonnets*, 31

O

Ogburn, C., on authorship, 10
Old Vic, 18; 1952-3 season, 26
Oras, A., on *H VIII*, 32
OTHELLO, anecdotes, 2; Iago, 33, 40; as morality, 40; motivation of Iago, 30; in NYC, 34; planned for 1954, 38; on II.1.11., 16

P

Patrick, J. M., on *A & C*, 37
Parsons, A. E., Macbeth's vision, 8
Pasadena Playhouse, 1, 25
Payne, W. R. N., on S. Memorial Library, 5
PERICLES, at Antioch, 1; patient hero, 16; vision, 28
PHOENIX AND THE TURTLE, love in, 6
Philips, G. L., on *Cymbeline*, 40
Poel, W., tribute to, 8
"Prospero's Renunciations," by H. Craig, 13
Prouty, C. T., exhibits model, 17, 25; at Yale F, 33
Purdom, C. B., of S. Stage Society, 26

R

Race, S., on Keeling Journal, 6
RAPE OF LUCRECE, 3; purpose and style, 37
Reeves, J. D., on asps in *A & C*, 15
Ribner, I., on *A & C*, 15; on *Coriolanus*, 15; on *KL* and *Cymbeline*, 37
RICHARD II, ceremony in, 29; Gielgud's, 12; on radio, 20; at sea? 6
RICHARD III, Elizabethan view, 28; film, 18; on radio, 20; at Stratford-on-Avon, 1; at Stratford, Canada, 1, 25
Robbins, W., on *Hamlet*, 31
Rogers, C., on melancholy, 16
ROMEO & JULIET, on "consort," 39; film, 10; at Miami U, 20; planned for 1954, 38
Rosenberg, M., to speak on Iago, 33
Rowse, A. L., on pun in *LLL*, 6

S

Saunders, F. R., on audience, 8
Schary, D., on MGM's *JC*, 28
Semper, I. J., on ghost in *Hamlet*, 23
Shackford, J. B., on Iago, 30; rev of *O*, 34
Shakespeare Institute, 33; lectures, 38
Shakespeare Memorial Theatre, see Festivals
Shakespeare, William, actors, 5; audience, 8, 29; Birmingham Memorial Library, 5; borrowing, 16; Catholicism, 11, 23; characterization, 3; comedy, 3, 27, 28, 31; composition of plays, 12; courtly love, 6, 24; dating the early plays, 30; disguise in, 8; belief in divine retribution, 37; English education, 32; environment, 29; exhibition of pictures, 26; Flemings, 16; and Fletcher, 6; Folio act division, 29; friends, 23; in Germany, 10; history, 27; legendary history, 37; historical criticism, 31; ideal critic, 35; imagery, 28; imagery in Sonnets, 29; Jew, 28 (*M of V*); language in poetry, 39; in many languages, 5; last plays, 28, 31, 37; love conventions, 31; courtly love, 6, 24; medicine, 16; melancholy, 16; Memorial Window Fund, 34; and O'Neill, 40; philosophical poems, 40; pronunciation, 5, 30; puns, 6, 30; religion, 6, 11, 23; cuts *Richard II*, 16; *Sonnets*, 6, 16, 29; sources, Belleforest, 37; or *Henry V*, 37; Holinshed, 15; Montaigne, 8; Volpone, 29; in South Africa, 10; spirituality, 23; teaching conference, 26; tragedy, 6, 27, 28; heroic tragedy, 3; tragic heroes, 39; variorum edition, 5; vocabulary, 32; on war and peace, 6
Shakespeare Stage Society, issues Bulletin, 26
Shield, H. A., on *Sonnets*, 16
Siegel, P. N., on *Hamlet*, 29; on *MND*, 30; on *Othello*, 40
Sisson, C. J., S at work, 28
Smith, W. D., stage setting, 24
Snuggs, H. L., on F 1, 29
SONNETS, biographic, 32; dating, 6; interrelationships in, 31; love conventions, 31; Will Hughes, 16; #30, 29, #128, 16
Southern, A. C., on *TN*, 40
Spear-Shakers, 2
Sprague, A. C., on Falstaff, 30; on S's audience, 29
Staging, 13, 14, 19, 20, 24, 33
Stein, E. P., prompt copy of *Corio*, 1
Stevenson, H., S's medicine, 16
Stevenson, R., S's friends, 23
Stirling, B., on *Hamlet*, 24
Svendsen, K., Rev. *S. Survey*, 22
Swinney, D. H., on Elizabethan Stage, 24

T

TAMING OF THE SHREW, at Ashland, 17; in French, 17; at Pasadena, 25; planned for Stratford, Canada, 34; for Antioch, 38; at Stratford-on-Avon, 1
Taylor, E. H., on teaching comedies, 26
Tave, S. M., on Falstaff, 15
Thompson, K. F., on courtly love, 24
TIMON OF ATHENS, at Antioch, 1; infl., by Jonson's *Volpone*, 29
TITUS ANDRONICUS, at Antioch, 1; Variorum ed, 5
Tompkins, J. M. S., on *Pericles*, 16
Traversi, D. A., on *KL*, 31
Turner, Z. R., on divine retribution, 37
TV, *Hamlet*, 3; Lord Mantague, 3
TWELFTH NIGHT, in Bankside, 40; comedy in, 33; in London, 12; on radio, 20; at U of Ky., 9; on I.3,8
TWO GENTLEMEN OF VERONA, planned for 1954, 38
TWO NOBLE KINSMEN, authorship, 6
TROILUS & CRESSIDA, at Antioch, 1; logic and comedy in, 40; Variorum ed, 5, 14
TEMPEST, The, action and symbol in, 3; compared with O'Neill's *Hairy Ape*, 40; make-believe consciousness in, 37; reconciliation in, 28; on radio, 20; storm symbol, 31; sources, 8
VENUS & ADONIS, 3, 8; vocab. of, 28
Volpone, 29
Vowles, R. B., on Sonnet 30, 29

Walker, R., on *Macbeth*, 32
Williams, P., Chmn at Renaissance Conf., 35; on Falstaff, 37; on *R & J*, 40
Wilson, A. H., on S Festivals, 13
Wilson, H. S., on *M for M* and *Temp*, 3
Wilson, J. D., on *M of V*, 28
WINTER'S TALE, 8; at Beaver C, 9; magic in, 28; at Oregon, in 1954, 33; storm symbol, 31; at Toronto, 17
Work, J. A., Chmn at Depauw S. Conf, 27
Wright, L. B., on "British Tradition in America," 18; at Depauw U, 26

ZEEVELD, W. G., ceremony in history plays, 29; to speak on *M of V* and *M for M*, 33

REVIEW of PERIODICALS

ALL OF THE PEOPLE SOME OF THE TIME

ROBERT M. ADAMS of Cornell University skillfully explores Shakespeare's use of a particular variety of ambiguity—the device "of the overstepped or obliterated frame," the violated context . . . by which an artist mingles and contrasts different levels of representation." Dramatically, Shakespeare uses the device to destroy "obvious illusions in order to create deeper ones," as at several points in *Hamlet* where the intrusion of obvious artifice strengthens the play's "ethical reality." Such passages as that of Cleopatra's squeaking boy turn "against the audience the sharp edge of vindictiveness which has been implicit in the play's whole theme, the contrast between a dream life which is real and a public life which is shadow." Thus "to imagine an Antony is an act of defiance on the part of one's inner nature and against the fancy which flatters outside nature." Shakespeare "violates the esthetic frame by calling attention to it in order to belittle the esthetic act and thereby create the effects of depth and distance. What intrudes upon the play itself is . . . a vision of personality which is . . . presented by withdrawal. The device is subject to over more complex embroidery in the later plays and is more and more elusively used," especially in *Winter's Tale* and *Tempest*. By such means Shakespeare carries us "from esthetic illusion to something more solid, brilliant or comprehensive beyond it, and Keats alone of the romantic poets was able to follow him in turning the device to serious ends. ["*Trompe-l'oeil* in Shakespeare and Keats," *Sewanee Review*, LXI:2 (Spring 1953), 238-255.]

NASHE AND SHAKESPEARE

A. DAVENPORT believes that Shakespeare may have echoed scraps of Nashe's *Pierce Penilesse* in *Hamlet* and *Macbeth*. Though he admits that his suggestions are "tentative," Mr. Davenport thinks that the similarities between Nashe's work and Shakespeare's may well be significant, especially in view of the fact that Shakespeare may have been interested in Nashe's spirited defense of the stage. He lists: . A paragraph by Nashe on drunkenness (*Works*, ed. McKerrow, I. 205) which contains several words and ideas like those in Hamlet's disparagement of Claudius's drinking (I.4.23-38). 2. A paragraph by Nashe on the Devil (*op cit.*, p. 206), parts of which may be echoed both in Hamlet's observation in his second soliloquy that the spirit he has seen may be the devil and in the Ghost's reference to purgatory (I.5.3). 3. A passage in which Nashe argues that the man who goes to plays is better than the slothful man (pp.210-211), which may have some connection with Hamlet's comments on his own sloth—in his second soliloquy—and with Ophelia's speech: "O, what a noble mind is here o'erthrown," etc. 4. An account of evil spirits translated by Nashe from Georgius Pictorius (pp. 230-231), which may have suggested certain of the characteristics of Shakespeare's witches in *Macbeth*. Nashe describes three supernatural creatures, one of whom is especially associated with storms, as is Shakespeare's first witch. Nashe's spirits appear to men as women—as do Shakespeare's. Nashe's spirits are associated with rain and manifest themselves in thunder and lightning, while Shakespeare's meet "In thunder, lightning and in rain." ["Shakespeare and Nashe's 'Pierce Penilesse,'" *Notes and Queries*, CXCVIII:9 (Sept. 1953), 371-374.]

THE DRAM OF EALE

Professor G. BLAKEMORE EVANS of the University of Illinois has also written a note on the first of the above-mentioned echoes of Nashe's *Pierce Penilesse* in Shakespeare (*Hamlet*, I.4.23-38). After calling attention to verbal similarities in the passages by Nashe and Shakespeare, Professor Evans notes that the kernel of both is an attack by an individual on the popular drinking habits of his own country. He observes that Shakespeare's "dram" (a very small and negligible quantity in

"the dram of eale
Doth all the noble substance of a doubt
To his own scandal"

may be associated with the "lees and dregges" of Nashe. Nashe says that all the drinker's good qualities "sinke like lead down to the bottom of his carowsing cups, where they will lie, like lees and dregges, dead and unregarded of any man." ["Thomans Nashe and the 'Dram of Eale,'" *Notes and Queries*, CXCVIII:9 (Sept. 1953), 377-378.]

UN-POLARIZED SHAKESPEARE

Morvan Lebesque convincingly claims for Shakespeare a remarkable freedom from the polarizations of thought and feeling and the commitment to frozen abstractions, like those of existentialism and communism, which dominate the twentieth century. Shakespeare dared to face joy and despair, risking even madness, without recourse to easy formulas, he writes, and to those suspicious of systems, he is more alive today, however embarrassed many may be by the direct intensity of great drama, than ever before. Shakespeare found a theater completely to his purpose when he arrived in London. Through it, and through his own efforts, the country boy learned so much in so short a time that class-minded persons and others have for years distracted the world from a consideration of the plays by attributing them to every possible candidate except Shakespeare. But the poet drew much of his wisdom from the people to whom he was so close, and any future Shakespeare capable of mastering the terrible complexities of modern experience would speak for mankind, not for any movement or academy, and would have to find a stage with fresher ideas than ours ready to receive him. ["Shakespeare s'appelait Shakespeare," *Theatre Populaire*, (Sept.-Oct. 1953), 26-41.]

THE COMPLETE WORKS OF SHAKESPEARE

by Hardin Craig

with —

- **a discussion of Shakespeare's life and works**
- **illustrations drawn from the Folger and Huntington Libraries**
- **footnotes to complement each poem and play**
- **selected bibliographies, a 25-page index and a 350-word glossary**

1137 pages *$7.00 list*

SCOTT, FORESMAN AND COMPANY
Chicago Atlanta Dallas San Francisco New York

RIGHTLY TO BE GREAT

SYLVIA NORMAN suggests three possible interpretations of *Hamlet*, IV.4.53-56, concluding that a telescoped version of two different meanings is probably "what the casual reader or listener instinctively accepts, to save discrimination." JOHN MIDDLETON MURRY replies, suggesting different meanings for "great" in the passage . He finds that "the natural meaning of the lines in their context is: To be rightly great (*i.e.*, noble) (sic!) is not to stir without great (*i.e.*, serious) cause for quarrel, but to find great (*i.e.*, ample) cause for quarrel in a straw when one's honor is at stake (as Hamlet's was "a father killed, a mother stained.") [*Times Literary Supplement* (London), Oct. 30, 1953, 693, and Nov. 6, 1953, 709.]

SHAKESPEARE'S POETIC ENERGY

In the Leading Article of September 4, 1953, *The Times Literary Supplement* discusses George Ryland's lecture on "Shakespeare's Poetic Energy," which is included in *Proceedings of the British Academy*, 1951. Rylands claims Shakespeare was a poet before he was a dramatist, and reaffirms that imagery plays a primary part in the presentation of character and drama. The actor, then, needs familiarity with imagery and the subtleties of metaphor. Rylands urges players to adopt a new way to feel and communicate Shakespeare. They should give their minds and hearts and voices to the English poets other than Shakespeare. Our Romeos should dwell upon "The Eve of St. Agnes;" Ulysses, Miltonic oratory; Timon, Job. The *Times* writer says the idea bears extension to an exciting degree, and adds Donne and Browne to quicken the actor's grasp of metaphor and idea, and Isaiah for our Shylocks who generally are "below the stature of that tremendous dramatic figure." ["Theatre Cramp," *Times Literary Supplement*, (London), Sept. 4, 1953, p. 565.]

THE BEAR 'SACKERSON'

According to FREDERICK C. BLAIR, it is possible that the bear 'Sackerson' mentioned by Slender in the *Merry Wives*, I.i.307-13, may have taken his name from John Sackerson of Nantwich, a breeder of bears. Evidence for this claim is taken from records of the history of the town of Nantwich. ["Shakespeare's Bear 'Sackerson'," *Notes and Queries*, 198:12, (December 1953), 514-515.]

GRANVILLE-BARKER ON SHAKESPEARE

In a special issue, *The Timess Literary Supplement* gives ten columns to re-printing and then re-considering its 1928 review of Granville-Barker's "Prefaces to Shakespeare." (Only the First Series had appeared in 1928.) The original review also covered Hazelton Spencer's "Shakespeare Improved" and W. J. Lawrence's "The Physical Conditions of the Elizabethan Playhouse," and the reviewer said that while Granville-Barker and Spencer "agree in the general view that Shakespeare wrote for a rhetorical as opposed to a spectacular (or 'picture') stage," Lawrence supports the reviewer's doubt that the Elizabethan stage was as bare as they suggest. The reviewer argued that "Visual effects are of the essence" of Shakespeare's genius. He cautioned against too sharp a distinction between the platform and the picture stages, and felt that even with the entire stage withdrawn behind the proscenium arch, pictorial production did not become unsuited to Shakespeare, so long as the scenery was mainly "flats" and not cumbersome sets that forced cuts in the script. But he concluded that "No producer could do better than follow Mr. Granvill-Barker's admirable hints for conceiving the characters and arranging the action . . . But much of the benefit will be lost if he indulges in 'stylization,' whether it be Elizabethan, Post-Impressionist, or just elaborately 'simple.'" The 1953 reviewer feels that early critics "made too much play with Granville-Barker's passion for 'Elizabethan' staging. After 26 years we can see that the triumph of the book was in its blending of theory with practice; its recognition that Shakespeare was an actor-dramatist . . . not a poet sitting aloof." Productions of the past 25 years show that the *Prefaces* have been "heedfully read." [Shakespeare on the Stage: 1928" and "A Players' Shakespeare," *Times Literary Supplement* (London), Special Autumn Number, "Thoughts and Second Thoughts Upon Some Outstanding Books of the Half-Century 1900-1950" Aug. 28, 1953, pp xxxii-xxxv.]

THE TRAGIC HERO: The Editor awaiting your renewal.